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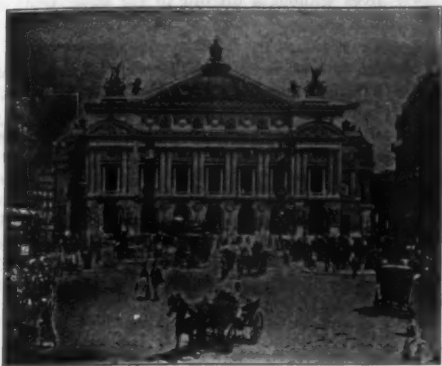
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PARIS, JUNE 30, 1906.

NOTICE.—Those people who have any interest in being known outside of Paris, please realize that everything concerning Paris, either in these columns or on page 3 of the paper, is reproduced every week in the London edition of *THE MUSICAL COURIER*, at Princes street, thereby giving you an English as well as an American clientèle. Think for a moment what that means!

#### GRUMBLINGS AND MUTTERINGS.

There is more loss of pleasure through interference than by lack of the pleasure every day in the week.—F. E. T.

**T**AKE a stereoscope. When you first put your eyes to the instrument you get nothing but a blur—wood all about, a black line down the centre, a woody bridge of distance, a muss of form at the end.

Undisturbed for a minute or two, the division line drops away, the woody feeling is lost, the rod is absorbed; the picture chaos has become a charming landscape, a ball-room, a comic scene, a beautiful portrait. You are first bothered, then curious, then pleased, then absorbed, then permeated, and elated, if the subject is worth it.

You derive no benefit whatever from the effort till the last stage sets in. The means have then dropped out of sight, the subject has gotten hold of you. Imagination begins to work, nerves are enlisted, fancy is touched; you may see people grow excited, cheeks flushed and eyes flashing, as the appeal has been of more or less strength. An impression is made and the end for which the instrument was made is reached.

Suppose that this permeating process had been disturbed by a series of interruptions—irrelevant objects placed between you and the picture, black or empty paper inserted, a comic picture substituted for a grave one or the opposite, your attention called off by people who wanted you to listen to a letter, add a sum, sew on a button or look at a photograph? What would have become of your focus?

You would never reach it in the wide world. You might see the picture, know the subject even. But that warm exciting feeling that belongs to a permeation by an idea, a transference of self from the real to the ideal, a "realizing sense" of a subject wholly away from and outside of your surroundings, would never have come to you in the wide, wide world!

This peculiar, delicious, moving and truly powerful effect is only to be reached by persistent exclusion of extraneous features, by concentration, by Focus!

Take an opera. The tremendous power of effect that could come to an audience mentally as the result of a perfectly focused representation has never yet been experienced, and goes farther away instead of coming nearer, as the means of extraneous distractions are multiplied in the false hope of gaining the very effect it misses.

The mistake is in counting upon the stage alone for this effect, whereas it can only be produced by the complete union of stage, music and audience.

The whole must be one magnetic fusion of imagination, intellect, intelligence, one unconscious interchange, giving and receiving, offering and accepting, suggesting and being informed, awakening and being awakened, painting and receiving impression.

This fusion is possible in an empty barn between an itinerant actor full of his subject and an audience of street beggars.

Personally I swear that the grand operatic performance has come to be more of an irritation than a pleasure, and more bother than it is worth, through the incessant interruptions to this focused vision. It is one of the most aggravating experiences in the realm of art, this being thumped awake just as the dream begins to fasten over one.

To begin with, the whole thing seems to be in three separate sections—the story, the orchestra and the audience—which carry their persistent dislocations through the entire representation.

The orchestra seems too loud for the story and the story for the orchestra, and each seems as if it would be so much more satisfactory without the other. The audience, in-

stead of coming full of anticipated feeling (curiosity, interest, love, no matter what) for the subject matter, comes laden down with extraneous features (themselves, the house, the actors, the composer, opinions to be made or mended), or else blasé, dull, indifferent, looking twenty ways for flaws. They come determined not to be attentive except when throttled and held by some dramatic force or situation which, occurring only in spots, and rare spots at that, leave them totally free and irresponsible as regards effect on themselves or their neighbors.

A college professor who was in no sense a mystic but a man of good hard sense and close observation was in the habit of saying to the school, before the repetition of the Lord's Prayer which opened the exercises:

"I tell you, young people, aside wholly from any religious sentiment in the matter, there is a power, a great and a moving force, in the united outflow of an assemblage of thought in any one direction. For this and this only I do not suggest, I insist, that every single thought in this room fastens itself on the following words as we recite them aloud together."

Would to God there were some such force put to bear on the roaming and disjointed imaginings of the average body of playgoers while the story is being told on the stage.

The falling of the curtain between acts has come to me personally to be an intolerable nuisance. Its rude awakening, the back transference to house and neighbors and foyer, the stereotyped actions accompanying it, and the length of time that beats whole mouthfuls out of the dream picture before continuation, are jarring in the extreme.

This, however, may only be individual. It is a question, perhaps, whether the picture ought to be continuous. Applause during the progress of a play is destructive in the extreme to the art fabric.

There is a sort of a thing which occurs perhaps twice or three times in a season when plot, action and sentiment converge in a sharp point that probes the nerve centre like a flash and dethrones volition for a second. The involuntary explosion that accompanies such a sensation is applause that could come and go without hurting impression.

But this dull, stupid, glassy frost of tradition that pats its weak little disturbance at every fourth falling inflection, that has neither warmth, sympathy nor appreciation in it, nothing but white conventional habit, like Christmas presents and New Year's wishes, is an awful nuisance.

A real actor preserves the character and saves you from wreck. Not so all this common herd of applause (?) hunters. At the faintest pat out they pop, bobbing and hopping with delight, ruining the play and the pleasure and reducing their own weight—oh, if they could only know how much they reduce it! They become *guignoles*.

If applause is bad, response is worse. That ends everything. I do not speak of the "claque." It is too stupid to be spoken about. It is not a type of nuisance. It could not possibly exist anywhere except in Paris, or old Italy perhaps, where art and tradition are so welded together that, like the fossilized frog on the rock, you cannot tell where rock ends and frog commences. Talk of "inartistic America." There is nothing so inartistic in all America as the claque in the Paris Opera House.

Then the orchestra is a great interference in sight as well as in sound. That bank of queer-looking men, clad and seeming and acting wholly out of harmony with the imagination proceedings, forms a successful insulator against any possible circuit between story and listeners. Added to that is the conductor, like a crazy man he be ever so unaffected, and he more often is the reverse.

Music is an atmosphere to a play, not a cyclone trying to destroy it. It was never so intended by any real art writer, either of words or music. It is impossible. This fight between music and acting has passed into all types and conditions of play and singing and sends one home sick. It was never so intended. The entire insulator should be dropped out of sight, with all that the word implies.

The undue accenting of the features of a united whole, such as an opera should be (by star gazing, chorus worshiping, scene idolatry, novelty proceedings of all kinds, &c.) fully descanted upon and their deformity made hideous. It is all part of the same thing, wholly destructive of real excitement and real richness of effect. The very people who are building on it would be astonished were they to try the other way—focusing on the subject and subjecting the extraneous features as means to an end.

For concentration is the law of Force.

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There are many interferences on the part of audiences more material than in attention. First of all is the liberty certain people assume to talk when they feel like it during music.

With myself—and I am not alone—it is neither taste nor affection that makes me suffer at the sound of conversation during music. It is a certain rasp of the nerves, as from a filing of saws, the playing together of two hand organs out of tune and different tunes. It is the clashing

of the different keys, of singing and speaking tones, of rhythm with non-rhythm, of melody with conversation phrasing—in short, of two entirely different instruments playing entirely different tunes at the same time. The very thought of it as I write makes me sick and cross.

Two things I cannot quite understand: first, why it is that the women of least personal charm, and generally of the advanced undesirable age, are the ones who do the most talking during the concert or opera number.

I suppose it really is that the poor things get no other chance to be listened to except when all the other people keep still. I do not know, but if you observe you will find that while young and pretty women are generally worse behaved than homely ones, it is the homely old creatures who have so much to say while music is going on. Many of them become veritably skittish while the subtle tone pictures are being built before the more delicate and artistic people in the hall.

The false-tooth conundrum I give up. But certain it is that the owners miss no opportunity of advertising their "wears" during the concert. The sibilant siffle is, alas, too well known to us all, and the disturbed music lover has but to turn quickly in the direction of the talker to discover the man or the woman with the movable bones and red tar on the roof.

I can imagine a sudden little blow of thought or suggestion bursting upward during a composition and passing like a mercury globule from mind to mind by gesture, eye glance, or even a quick, quiet sentence.

But to deliberately lay out and carry on a conversation with all the accompaniments of gesture and motion, light and shade, all the conversational unconcern of a summer resort balcony chat, to the agony of surrounding people—what, on earth, in the name of all that is reasonable, do such people come at all for to such a place where they are even obliged to whisper and are disturbed by music? Why do they not go and have their chat out comfortably somewhere?

There should be hush ushers with long pointed rods to punch such women in their bonnets, and at the third punch to tweak them out by the ears. The respect shown such people has always been incomprehensible, because rude, common people like that can't feel anything anyway, and a company may just as well as not be relieved of their presence.

The French are pretty good about this. As a general thing, a Paris concert or opera hall is a place of grand silence compared with some places at home; but there does not seem to be such a thing on earth as a place where the dream pictures are not broken by reason of perhaps three spots of ignorant people who do not happen to know the laws of refined living.

People say "chut!" here to it, but the irrepressibles are only stopped for the minute, and you have that nasty nervous expectancy as when you are reading a nice story, where you hear a door bang or a kettle boil over. You constantly dread the next bang or frizzle, and it is no use.

Bronson Howard once said:

"The only thing necessary to absolute politeness on any occasion the world over is to remember that you have a neighbor!"

This of course passes on to a consideration as to whether that neighbor would be put out by what you might have the impulse to do. It is marching in step with the regiment. Otherwise it is like soldier Paddy, who complained: "The devils are all out o' ahtep wid me!"

I am going to say a horrible thing. My patriotism is sufficiently established to warrant it. The Americans are not a polite people, and for this very reason. It is wholly unconscious, for it is heredity.

The misapplication of the idea of liberty to read "Guess I'm 's good 's you are, I doff my hat to no man," begins with the old farmer who guesses he'll do as he pleases on his farm. Doffing his hat is to him a coming under to the other fellow—good Bull Run sentiment gone wrong. He plants his trees and builds his wall without any sort of thought to the man next door. His son skates on the pond Sundays and beats his drum under the windows of the Sabbath-loving family. It's his pond, his drum! The daughter wears her richest togs to the modest party of her poorest friend, and the wife empties the suds before the door of the invalid neighbor. Why not? Those things become ingrained, inherited. Rich descendants pay for their seats at the dining table, own their own cigar smoke, and buy tickets to concerts with their good money. Why on earth should they not do as they please then? The thought of being expected to do differently is always an added incentive to rebellion, after all, but an abuse of the Bull Run sentiment.

Right here is the essence of the traditional French politeness. The buying, the paying for, the owning, but gives to them the privilege of being among people whom they are bound, for their own pride's sake, to treat with deference, respect and consideration.

It is the habit, the training of real aristocracy, and we are basking in the sunshine of it to-day—as long as it lasts.

You cannot be five minutes with any class of French



person on any occasion without being made to feel that you have deserved rights which it is his pleasure to observe, and the lady shows it to her coachman as much as the coachman to his master. Their exercise of this, indeed, in the face of foreign "independence," is but a proof of its strong hold on their natures.

Do not bring up here that everlasting plea about "insincerity." I am not speaking of the fidelity of friendships, but of the coin current of refined civilization, the first element of which is *deference to the other, no matter who or when*.

All the other musical interferences—shutting out a neighbor's view by a large hat, sitting stockily and squarely when by a slight turn the little woman behind might also enjoy, the coming in late to show off self to the annoyance of twenty people, going out in the midst of a phrase because the idea comes to do so, and the wild scramble to "pack up" during the finale, ruining it wholly for those who want to hear it—are all part of the same thing and should be prevented by firm insistence. Rudeness is very contagious, but, as it is always in the minority, it should be suppressed in infancy.

To see what this firm insistence may achieve one has but to observe the Lamoureux and Colonne audiences, where going in or out during music is prohibited by strong ushers (if necessary), where the chef will stop the whole orchestra if he hears talking in the hall, and where a man with the grip dare not sneeze. This is as near perfection as audiences come, but it did not come of itself.

There is no reason why our music pleasure should be interfered with to such an extent unnecessarily.

#### PARIS.

When Mr. Irenæus Stevenson, the New York music critic, left Paris ten days ago, one of his regrets was that he would not see the premier of the famous *Femme de Claude*. American-like, he knew all about it better than we do here in Paris, its origin, arrangements, rearrangements, postponements, *dramatis personæ*—I verily believe the man could have written the flaws in rehearsal, the coupures of the day before, and the thoughts of the prima donna, without talking to a musician in the city.

No woman ever seeking an engagement with an opera company was ever more "put off" than this poor Madame Claude has been, whose makers, creators, godfathers and godmothers, servants and critics have simply grown old in the service of preparation. One writer calls it a triumph of patience and tenacity, of which M. Albert Cahen, the musical collaborator, may be considered the monument.

Meantime four tableaux have been reduced to three, two hours and a half have been compressed into one hour and twenty minutes, some ornamental melodies intended for the glorification of the *Femme* have been dropped out, and as one cynical secular remarked wickedly: "The music that remains can't hurt the play very much."

Bruneau says that the revised drama contains none of the farouche symbolism which made the Dumas creation interesting and curious, and that the personages, reduced to modern kodak size for opera use, give only shadows of the powerful character paintings of the novelist.

The musical work shows making over, although having both passion and idea in its inspiration. It has been a difficult and not altogether agreeable task for the composer, who should be thankful that his reputation is already pretty well established by *Le Vénitien*, *Le Blois* and other works. Two satisfactory representations have already been given of the nouveau né, with good attendance. A Mlle. Nina Pack, a Conservatoire pupil, created the *Delphine* oracle, and a Mlle. Pascal, a débutante, the part of *Jeanne*. One thing, the actors know their parts. One of the most spirituelle remarks made in regard to the long deferred arrival was this:

"All's well that ends well. As mariners sign (cross themselves) after an ocean storm, so the participants of *La Femme de Claude* are prepared to sign with M. Carvalho."

Don Pasquale, the alert, colored, fascinating Italian score, which set Paris wild in 1860, is revived with all the former enthusiasm, but who knows how much of the former Italianism was expressed?

#### \*\*\*

The Sunday concerts at the Opéra are to be continued next season. Programs are being already arranged, with talk of Orphée fragments among others; also of a revival of ancient ballets, and of course the compositions of the young Frenchmen.

A rather curious phase in regard to Prix de Rome students this year. You see, the Institut is composed of the worthy men of all the arts and a musical committee or commission whose business it is to decide on the talent of the young men who are to be made famous at state expense. Generally the committee says yes or no in this regard and the other wise men nod their heads. This year the other, &c., took it into their heads to oppose the opinion of this committee, and being greater in number of course—and perhaps in influence—the musical opinion was vetoed and a young Prix de Rome elected by the voice

of chemists, painters and sculptors, &c., instead of by musicians!

In any case, two pupils of M. Dubois and one of M. Massenet were chosen from six candidates to represent French musical art to the rising generation.

The Conservatoire competitions commence on June 29 with Harmony, and close on July 31 with the Trumpet (harmony also, let us suppose). Harmony, solfège, fugue organ and accompaniment will be examined with closed doors.

At an anniversary fête of the Sorbonne the other day, given under the auspices of the President of the Republic, a beautiful hymn to Peace and Science was sung. The composition of the music, with chorus and orchestra, was from the pen of M. Emile Bourgeois, an excellent musician and rare accompanist, of whom mention has frequently been made in these columns.

At the Metternich-Maurel fête Mme. Roger-Miclos distinguished herself at the piano in works of Schumann, Chopin, Paderewski, &c. She was one of the most picturesque and artistic looking women present in what you may imagine was a bouquet of beauty and fashion.

You all know of the superb fête to take place this evening, July 1, in the Bois de Boulogne, organized by the Count Castellane and his wife, Miss Anna Gould. But you cannot by any means imagine the fairy-like beauty of scene and climate (if it does not rain) that will envelop the thing, nor the soft gentleness of the crowds who will be assembled, whether before or behind the fireworks. Our young friend, M. Paul Vidal, one of the Opéra orchestra directors, has been chosen to take care of the music. Over 600 artists, singers and dancers will participate in songs, choruses and dances of the seventeenth century, and we will have a chance to get a bird's-eye view of what was going on down at Versailles when pleasure ruled a king.

Riches must be going to die, it is "getting so good" all over.

There are over 275 café concerts in Paris, offering to the blood of the race and the stranger within the gates over 15,000 new songs every year, each one more vulgar and stupidly degenerating than the other. No effort whatever is ever made to stem the sewer flood. Between it and the romance (?) flood, little wonder that such a lot of people look as if they had been fished out of them.

America will not be doing her duty if she allows any little measly music peddler over there to turn the old decayed pipes into our young, beautiful, wholesome country. Anything low bred is so contagious, and microbes are active fellows.

#### \*\*\*

The Countess Pethion seems to be really in earnest in her effort to establish Russian opera in Paris. The Bodinière is the present modest point of departure, but a good thing does not need much éclat at birth and all musicians have unbounded faith in Russian music.

The Hour of Russian Music was but a trial, and see to what it has already grown.

The opera idea came to the lady's mind at the time of the Russians' visit to Paris, when every form of entertainment was offered the foreign officers with the best good will, except and alone the musical productions of their country on a stage where all other countries were represented. It must be said that the lady, who is herself a Russian and a singer, has moved with tact and logic, and is in a fair way to see her cherished dream realized of having Russian operas included in French repertory.

Her idea now is to give a series of operatic representations in which the works of Tchaikowsky, Glinka, Rimsky-Korsakoff, Cui and others shall be well interpreted. It is to be hoped that the lady herself will be one of the latter. All moneys made are to be used in extension of the work.

Good luck to it.

Among recent books which make fingers tingle on opening is the record of work done during the past year in Paris by the Société d'Encouragement au Bien, the life motto of which is "Chacun se doit à tous!" and prominent among the members of which is the most generous, active and enthusiastic M. Jules Faivre, the retired French piano manufacturer. The money spent in rewards, medals, praises and general encouragement to well-doing is so much better spent than in picking up remnants of suicides, raking up mouldy tramps into heaps, and humiliating men and women with insufficient charity flings.

A new prize fund is now established for competition in treating subjects leading to the general elevation of French humanity. The subject already given out for '97 is: "Family Education: Its Importance and Role," in prose, and in poetry, Filial Piety.

With a reverence for pioneers, I cannot refrain from adding that whatever comes or grows of this movement in France we shall always be indebted for the first breaking of the ground and sowing of seed to that good, nice music man, M. Jules Faivre.

Verdi, another man with a royal heart, has placed 400,000 frs. at the disposal of aged artists, to build and furnish a home where they may pass through the minor diminuendo

of their lives without a discord to the end. Dear old souls!

#### \*\*\*

In answer to a clavécin lover, I would say, yes. Mr. Diemer, of Paris, has published a volume of twenty pieces on *The French Clavécinists*, with modern indications on ornamentation, &c., as suggested by the ancient authors. In October will appear a second volume containing the compositions the least known but yet attractive for this instrument, viz., Dandrieux, Desgrignis, &c. The names on the programs of the recent series of ancient instrument concerts given here lately were: Trescobaldi, Gervaise, Boismortier, Bach, Händel, d'Hervelois, Dandrieux, Corelli, Chédeville, Couperin, Monsigny, l'Écuyer, and Rameau.

#### HOME FOLKS.

Miss Nora Maynard Green's musicale was a very interesting and musical affair: quiet, orderly, systematic, unbombastic, as everything headed by this lady would have to be.

It is a something to be regretted that the New York school room could not have been represented by ten or twelve instead of two pupils, as the "one star system" is practiced so much in Paris that everyone is heartily sick of it, and every sensible person knows that one pupil, either good or bad, says nothing whatever for a teacher's method. It is the brand of excellence on a majority that speaks. Miss Green has this at home, I believe, but of course to find in the dozen fittest those who could arrange the expense, &c., of a three months' trip abroad was something not to be expected in this first trial venture. Suffice to say that Miss Grace Tuttle and Miss Booth were very excellent illustrations in method and manner. Their English diction was unusually good, and although but two weeks' time had been given to straightening out French diction by the Yersin sound method, the result was more satisfactory than could have been expected.

I took pains to have the opinion of the well-known French littérateur, M. Jean Dutilleul, on this subject, who declared that both pronunciation and accent were absolutely on the road to perfection, more than he could say for foreigners who had resided here ten and fifteen years and depended on parrot learning or picking up the language.

Miss Tuttle sang the Proch air and variations, songs by MacDowell and Lombard, Bemberg, Chaminade and Luckstone's Diletto; Miss Borth, Gounod's Ave Maria, Je t'aime, by Massenet, and English ballads, which are her specialty. The work of both girls was highly complimented.

Three French artists well worthy of the task had in this concert the opportunity of graceful presentation to a large and élite American hearing: M. Henri Falcke, who won appreciation and recall in a Chopin fantasia, Moskowski's Tarentelle and Schumann's Des Abends; M. Wagner, in violin selections, and M. de Riva-Berni by his inimitable accompaniments. This beautiful specialty, the most neglected and most abused of all art features, to-day is a chef d'œuvre in the hands of M. de Riva-Berni.

Other pupils who have accompanied Miss Green are Miss Kirtland, of New York; Miss Anna Schroder, of Dover, N. J.; Miss Blanche Burnett, of Ocean Grove; Mrs. Herbert M. Gardner, of New London; Miss Grace Platt, of St. Louis, and Mr. Edward Platt, of the same city. Mr. Richard B. Platt, brother of the latter, is well known in his native city as a pianist musician of great promise, though but a mere boy. He is in Europe to prosecute his piano studies in Berlin with Heinrich Barth.

#### FAIR EXCHANGE IS NO ROBBERY.

While recording this progressive venture on the part of an American teacher, I learn that Mr. Léon Jancey, the young professor of lyric declamation, facial expression, vocal interpretation, &c., of Paris, intends going to America in September to give lessons for three months in New York in his favorite branches.

As M. Jancey is a young, handsome blond—rare for a Frenchman—fascinating in manner and full of the graces of the best French society, withal an actor of the Odéon, a man of irreproachable conduct and in high esteem here, you may all expect a treat and expect to profit by it. It is no crusty old professor who is going over, neither is it an unknown adventurer, but a man of place and position, who is led by his interest in American talent to go over and see what more may be done as to international education.

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Mrs. Anderson, a well-known singing teacher of Boston, is here studying further method and repertory with Trabado. She is accompanied by Miss Florence Glover, a contralto pupil. They stay till September and go to London from here. Mrs. Anderson is a live, energetic, ardent educator, whose heart is in her work and who knows no idleness.

Miss Evangeline Florence (Mrs. Crear), a soprano pupil who has been for five years in London under Mayer's management, is soon expected to Paris to coach and polish. Mrs. Swabacher, a pretty little society woman from Chicago, is here studying with Marchesi. Mrs. Harrison, of



Canada, pupil of the same teacher, seems to have been speedily advanced, as she is already studying Semiramide.

Miss Minna Kellogg, daughter of Mr. C. B. Kellogg, of New York, after her successful debut in Milan, is in Paris en route for London. If this young lady is wise and studious she will certainly be heard from, as she has great dramatic intensity, the coveted contralto voice, a sunny spirit, and a piquant, interesting personality. She had real, warm praise and tokens of favor down in Italy, was offered other engagements, in Aida among them, and is invited to return. She is a brave little girl; but courage, she must remember, is a very small part of operatic success.

Miss Duff, of Boston, goes to Ghent for her vacation, to visit with Miss Stanley, who has received an engagement to sing some dozen rôles in that city. More later.

Mr. Chas. R. Roberst, Jr., professor of diction and declamation in the Union Theological Seminary of New York, a position he has held for the past twenty years, is in Paris, looking young, handsome and ambitious. He returns from here by London and finishes his vacation in the New England mountains. He ought to teach more phonics to those people, otherwise they always stay mumbling. This, with their forced sanctimoniousness of facial expression, and their lack of striking the medium between rhetorical and conversational style, is what puts the good deacons to sleep.

The painting of Mr. Julian Story, which has just been bought from the Salon by France, is the Laboratoire de Saint Lazare, which was put upon the canvas while the artist's charming wife was studying the rôle of *Giselle*, with which she made her very successful debut at Monte Carlo.

Congratulations for Mr. Story of all musicians through THE MUSICAL COURIER.

Miss Alma Hultkrantz was a charming young Swedish singer with Nilsson face and voice, who was sent by musicians of Stockholm to Paris to study. Pupil of M. St. Ives Bax, of the Conservatoire and of the best piano professors, she went to America and became teacher in the Misses Winten's Ladies' School in Ridgefield, Conn. She will also be remembered by the visitors of Richfield Springs "one summer," where she charmed all by her Swedish and French melodies, her bright disposition, manners tinged with the French finesse, straight pretty form, round face, eyes like those of a kitten, and keen sense of humor.

Little Cupid kept his eye on her all through, and marched her past the vulgar footlights to the altar, where she became Mrs. Castberg, and one of the best cared for and happiest of wives. Music, instead of pulling them apart, was made an added bond of union; instead of being thrown up was utilized; and now Mrs. Alma Hultkrantz-Castberg is busy giving valuable music instruction at 28 West Twenty-fifth street, New York.

Well, the young couple are over here in Paris for a month for a visit, to taste the old art feast, see objects not made for money, hear the language, breathe the air, and go back still better prepared for home duties.

Mlle. Troten, a bright French girl, a premier prix of the Brussels Conservatoire and student also in Paris, who is teaching piano in New York, is back on the native soil, also to rest and hunt up new treasures for her American pupils.

Do you know that there is in New York to-day on Forty-sixth street—No. 66, I think—a veritable, real pupil of Jenny Lind, who lived two years in the house with the nightingale and sang in Stockholm, where Hallström wrote an opera especially for her? Amalie Riago is her name.

Miss Maud Francis, a lovely home girl with a touchingly beautiful voice, returns to her home in Peoria, Ill., on Sunday after a season of study in Paris. Miss Francis is beautiful, accomplished and rich. It is sincerely to be hoped that she will realize how much more she could do for music by aiding musical movements, encouraging musicians, and introducing new composers as the matron of an elegant American home than by dragging it about in common pasty theatres herself, to be forgotten the minute her back was turned.

M. Fassi, the amiable musical agent of Paris, of whom you have many times heard, has become associated with MM. Sallard and Cie., of the International Agency, Faubourg St. Denis, who are the agents of the Lamoureux concerts. That is a good move.

With deep regret I learn of the illness of the genial and generous director of the publishing house of Alphonse Leduc, of Paris, M. Villeville. Hope for good news by next letter.

Juliani's last pupils' concert was given at the Salle des Agriculteurs, and was brilliant and entertaining, as his auditions always are. Mr. Lavin was back from Berlin to represent his teacher, as was Mme. Toeder, of the Brussels Theatre Royal, who is likewise his pupil. The Misses Garrigues, Stelle, Kimberly, Lafitte, Ware, Tonnol, Cottman, Rigaut, and others sang with style, spirit and more or less progress since last concert. M. Giuliani is well satisfied with his year's work, and goes this week with his wife into the country for a deserved rest.

Mrs. Dr. Thomas Edwards, of Boston—no, there is too

much that is good to say about this very worth-while musician to place it at the end of such a long letter, so it will come next week.

My next letter will be devoted to Thoughts of Impresarios, which will make racy reading for débutants. FANNIE EDGAR THOMAS.

### Mme. d'Arona's Reputation Abroad.

WE are constantly hearing of singers going to Europe for the finishing touches, but it is somewhat rare to hear of people coming to America to study; however such is the fact.

Last week two young ladies arrived by the Puertal-Bismarck from Germany, for the purpose of putting themselves under New York's distinguished vocal teacher, Mme. Florenza d'Arona. They had been so impressed with the improvement their friends Mme. Augusta Schröder and Lena Becker have made, and the recognition they have gained since their return to Dresden last May (after one year's study with Mme. d'Arona), that they decided to follow their example and have done so, taking daily lessons in order to make the most of the time between now and the 15th, when Mme. d'Arona goes to Shelter Island for the remainder of the summer.

Even at the end of the season Mme. d'Arona is teaching eight hours a day, commencing her lessons—as is her custom—at 8.30 each morning. Some of her pupils (among them former pupils of Lamperti, Stockhausen and Marchesi) are most anxious to accompany her to Shelter Island in order to continue on with their studies, but this Mme. d'Arona will not agree to, as she proposes this summer to arrange the "d'Arona Special Teachers' Course" into sections, so that a pupil wishing to study one particular branch may do so without taking the full course.

This will no doubt be grateful news to many who could not afford to take the full course, no matter how much they might desire to do so. Mme. d'Arona also promises to write during her vacation a few interesting articles for THE MUSICAL COURIER next season.

### Paris.

M. LEON JANCEY GOES TO AMERICA.

M. LÉON JANCEY is too well known in America, and by Americans at home and abroad, to need much heralding when he announces his intention of going to the United States for a season.

With an established position in Paris as professor of lyric declamation, facial expression, and the laws of vocal interpretation and diction, M. Jancey unites a record as pensionnaire du Théâtre de l'Odéon and as officier d'Académie.

To a finished art and graces of person he unites experience as a teacher and as a favorite dramatic recitationist in Paris salons. Young, handsome and gifted, he is an artist *hors ligne* in this line, and will be found invaluable in the élite affairs of New York society, in the arrangement of parlor theatricals, dialogues and amateur performances.

M. Jancey hopes to reach New York about September 1, when he intends to take a studio in Carnegie Hall, and to give lessons to a limited number of pupils on the same principles that he does in Paris, returning by November 1 to resume his work here.

M. Jancey has already had some 200 Americans as his pupils in the French capital, and numbers many as his warm personal friends throughout the States. He takes with him letters of introduction, recommendation and reference satisfactory for a consulship.

He intends to make this American season an annual affair between September and November. As he insists upon a limited number of pupils this first season, M. Jancey begs that all those who would wish to form such a class will address him here at the earliest possible date to that effect. Terms, \$5 a lesson.

M. Jancey is not a vocal teacher and will not interfere in any way with such. He coaches, trains, teaches, in the French language, lyric declamation, facial expression, dramatic interpretation, &c., and will aid vocal teachers. He is needed in America to prepare students for their Paris operatic study or for theatre work, or perhaps to save them the expense and trouble of coming.

Address 62 rue Condorcet, Paris. See card on page 3.

FANNIE EDGAR THOMAS.

**Program Music.**—The *Echo Musical*, of Brussels, publishes the program of Litolf's famous overture, Maximilien Robespierre. It is as follows:

*Andante*, desolation and terror; *Allegro*, struggle of Robespierre and the triumvirs against the members of the committees; *Poco ritenuto*, the Marseillaise bursts forth, at first exultant, then mournful; *A Tempo*, outlawry of Robespierre and his accomplices; *Sempre*, erection of the scaffold, an immense crowd fills the square; *Accelerando*, Robespierre's head falls beneath the knife of the guillotine; *Andante*, stupor mixed with affright, gathering of troops to a trumpet call; *Allegro*, end of the awful Reign of Terror has arrived, and cries of joy resound.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER, BERLIN, W., LINKSTRASSE 17, JUNE 25, 1906.

THE French proverb has it that "it is the unexpected that always happens." I consider this paradoxical, and by no means true. The unexpected happens sometimes, but not always. What, however, always happens is the inevitable, and so it did happen last Friday night at the Royal Opera House, where, on the evening of that day, Henry Waller's one act opera *Fra Francesco* lived through its first public performance and met with an inevitable fiasco.

Why the intendency had not spared the composer the pangs of this most pronounced fiasco, and why the Berlin premiere public and music critics were not equally spared from listening to *Fra Francesco* is one of those mysteries which no one seems to be able to fathom. Certain it is that the work made no favorable impression upon the Emperor, upon whose personal wish (and his wish, of course, is command here) it was performed for him privately some weeks ago. It was the influence of the young composer's foster-mother, Mrs. Scott-Siddons, who recited before the court at the new castle some months ago, which made the Emperor interest himself in behalf of a work which, of course, he did not know, and learned of only through the enthusiastic, but not disinterested, mouth of the aforesaid foster-mother. After the private performance before the Emperor I wrote on May 12 the following paragraph, which was printed in THE MUSICAL COURIER of June 8:

At the Royal Opera House a private rehearsal of Mr. Waller's one act opera *Fra Francesco* was held last week in the presence of His Majesty Emperor William II., who had given orders for the production of this work of our young countryman. After the rehearsal the composer was not asked into the royal box of the Emperor, and the work has quietly disappeared from the announcements on the house-bills or in the papers. These facts speak for themselves. Some months ago I happened by chance to be an unseen, but a clearly hearing, listener when Mr. Waller was performing his opera for Mr. Henry Pierson, director of the intendency of the royal opera. When Mr. Pierson asked me my opinion of the work to which he had made me listen, I candidly and in the presence of one more witness expressed the same unfavorable judgment which at the time I also wrote for THE MUSICAL COURIER. This judgment of mine has now been vindicated, and the fact shows again that no amount of boasting or influence will assist a poor work. On the contrary, it will ultimately help to annihilate it. I would not mind Mr. Waller's consecutive fifths and octaves so much, nor his generally writing like the veriest musical tyro, if only he had something good or something new to say musically. His opera *Fra Francesco*, however, is not, simple but not pure, and he may be glad that he was spared the pangs of a dismal fiasco such as his opera would surely have met with had it been publicly performed here.

When I wrote the above lines *Fra Francesco* was no longer spoken of in the preliminary announcements of the opera house, and of course I thought the work had been withdrawn. A visit to me on the part of the young and very amiable, apparently also very modest, composer taught me differently. He informed me that he had revised some portions of the score, and that he had eliminated one scene, substituting for it another and new one. All this has not helped *Fra Francesco* any, for it is a stillborn child, both musically and dramatically. Had it not been performed here in public at all, I should of course not have reverted to my original judgment about the work; but the facts at the premiere bore me out so strongly and convincingly that the readers will forgive me if, instead of writing another criticism, which after all could only reiterate in different words what I had said before, I commit the immodesty of quoting from my own writings. My criticism, moreover, is corroborated by the opinions of most of the Berlin critics, who consider the work so amateurish from a musical viewpoint that they devote little space to it.

The author's name of the book of *Fra Francesco*, if the plot can be deemed worthy of being called a book, is not given on the program and his incognito or her incognita must be considered a wise discretion, in fact the better part of valor (not Waller). The action of the short opera, which takes less than three-quarters of an hour to perform, seems more of an episode taken detachedly from a novel than a real dramatic process. *Fra Francesco* in monk's garb is addressing a prayer to *Mary*, but his unholy mind is not referring to the Holy Virgin, but to some other *Mary* whom he used to love with frenzy, and the memory of whom haunts him even in the monastery. He is surprised by the *Prior*, to whom he makes a confession of his earthly love, and who advises him to seek peace and consolation in prayer. They walk off to some other portion of the monastery, the above interview having taken place in the chapel.



Scarcely have they left the chapel when, likewise in the garb of a friar, *Lucretia* comes upon the scene. How she evaded the inquiries of the brother doorkeeper is not explained. She is the woman who made all the mischief, and of course is the contralto of the opera, while equally of course *Fra Francesco* is the tenor. Being the tenor he has again of course believed, and this without a particle of proof to substantiate the fact, that *Mary* has been unfaithful to him, just as he is told by *Lucretia*, who is in love with him herself, and thus wants to rid herself of her rival.

The result is a different one from the one she had anticipated; for the recalcitrant lover turns into an ascetic and absolutely unyielding monk, upon whom even the wiles and beauty of the contralto, who throws herself at his feet in the chapel, make no further impression. She retires behind a pillar just as the brother bellringer comes in to toll for evening prayers. With the country people who assemble in the choir *Mary* enters the chapel, and of course a scene of recognition and explanation ensues between the two former lovers.

*Lucretia* jumps into the breach from behind her pillar, and now a situation is given out of which a Verdi would have made one of his most stirring musical moments. With Waller, however, it only becomes a case of watered Mascagni, and very much watered at that. Equally unsatisfactory is the short dramatic solution of the situation. *Fra Francesco* is led away by the *Prior* and the two women, instead of pulling each other's hair, as they would probably have done in life, if they had not, as is the custom in such cases in Italy, gone for each other with stilettos, sink into each other's arms in prayer and in forgiveness. Thereupon the curtain sinks in dismay.

The performance was an excellent one under Dr. Muck's careful and intelligent guidance. Sommer has the voice demanded by the title part and sang well. His acting is always so stupid that one was almost inclined to believe the actual stupidity of the monk, and thus the impersonator gained, even if it happened quite unconsciously and without particular merit of his own, the greatest triumph in dramatic representation—that of *vraisemblance*. Frau Goetzke looked and acted stunningly seductive in the part of *Lucretia* and her warm voice and verveful singing aided her in securing a personal triumph in her ungrateful rôle. The short part of *Mary* was equally beautifully sung and represented by Miss Hiedler, whose fine soprano voice is ever gaining in strength and expressiveness. Moedlinger sang the part of the *Prior* in his usual dignified manner and was vocally satisfactory. Chorus and orchestra had rather a bad time of it, for the composer neither treats them well nor effectively. Just in this respect he showed himself most barely as an amateur and one who needs learning more than anything else.

Tetzlaff's mise-on-scène was befitting and in good taste, as it always is.

*Fra Francesco* is to be repeated twice in the course of the present week, despite its most pronounced failure on the occasion of the above described première, after the conclusion of which, and as a welcome and quite satisfactory earwash, I listened to an excellent performance of Humperdinck's *Hänsel and Gretel*, with those two excellent artists Misses Rothauser and Dietrich in the title parts.

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On Thursday, the night previous to the above described première, we had at the Royal Opera House a commemorative performance. On June 18, 1831, Weber's immortal *Freischütz* was given for the first time at the Berlin Royal Opera House, and the seventy-fifth anniversary of this memorable event was commemorated with a really first-class and in every way worthy festival performance of the opera, which was once and to be to this day, with the exception of *Lohengrin*, the most popular one in the entire repertory.

In the lobby facsimile copies of the original housebill of the first production of seventy-five years ago were sold, but as the names are not of particular interest to Americans of the present era I refrain from reproducing it here. The last of the festival performance of last Thursday night included the Misses Hiedler as *Agathe* and Dietrich as *Aennchen* and Mesera, Sommer as *Max*, Moedlinger as *Caspar*, Bults as *Prince Ottokar*, Krolop as *Kuno*, Stammer as *Herrn*, Krassa as *Kilian* and Schmidt as *Samiel*.

Dr. Muck conducted and everything went smoothly, but nevertheless with a certain quite unwonted festive spirit. I enjoyed the performance very much, especially the coy singing of Miss Hiedler and the girlish and really *schelmisch* behavior of little Miss Dietrich. Sommer's beautiful vocal material shone to advantage in the part of *Max*, for which his personality is likewise better suited than for that of the Hamletian *Fra Francesco*.

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Two more novelties were vouchsafed us on Saturday and Sunday night.

The former evening brought the first, and I hope soon last, appearance here of the Budapest German Operetta Troupe, which appeared at the Neues Theatre. The troupe or their impresario must have been entirely and completely ignorant of the elevated standard and high character of this, one of Berlin's prettiest and coziest theatres,

and of the sort of performances which are usually given there, and of the high class of audiences that are wont to gather there. This Budapest evidently haphazard troupe is no operetta company at all, but a *Tingeltangle* crowd picked up at various Austro-Hungarian *café-chantants*. They all of them, together and individually, belong to a variety show, and I am told that some of the female members of the troupe really were heard here at the Wintergarten, which is the Berlin equivalent for New York's Koster & Bial's hall. I don't want to say anything against the existence of such halls, in fact, I enjoy such a variety entertainment once in a great while and for a change, but I don't care to hear such a personnel in a fine theatre giving alleged operetta performances.

I say alleged, for what they performed were no operettas at all, but simply show pieces in which music played the least and the ladies' costumes and lack of costumes, as well as their limbs, the most important part. The singing of the two principal females in the cast, Misses Louise Rueck and Hansi Reichsberg, was something dreadful to listen to, and their voices had that shrill, knifelike quality which the café-chantant vocalists affect.

The two pieces they gave are entitled *A Battalion of Women* and *The Ladies' Duel*, and they are the veriest rubbish and rot that was ever strung together. Karl Somossy is the perpetrator of the plots, and whatever there occurs in these pieces of so-called music was written by Wilhelm Rosenzweig, who also acted as conductor. You ought to have heard the orchestration! Well, it fitted the occasion, pieces, music, performance and all! The Berlin first nighters left the theatre in a state of disgust before the performance of the second piece was over, and the papers, with rare but not surprising unanimity, gave the undertaking a roasting.

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The next novelty was Franz von Suppé's legacy, his posthumous operetta, *The Model*, which was produced here for the first time on last Sunday night at the Lessing Theatre, the very theatre at which Strauss' *Waldmeister* has just been given fifty times in succession, and with success, and with the same very pleasing and highly satisfactory cast.

The *Model* is as charming a work as any that that emanated from Suppé's fertile pen, and some moments in it, especially for instance the finale of the first act, without being exactly reminiscent of *Boccaccio*, suggests this, unquestionably Suppé's best, operetta. Although I don't know anything definite on the subject I feel sure that the entire first act is really from the pen of Suppé, in whose desk the work was found in an unfinished and in parts only sketched condition. Zamara and some other Viennese Kapellmeisters are said to have completed the operetta and the greater part of the orchestration. They did so with rare tact, skill and discretion, for, barring some episodes in the second act, which are not quite up to the pitch of the first act, nobody would doubt Suppé's paternity of the work as a whole.

The libretto, by Messrs. Victor Leon and Ludwig Held, is a very good one, and has the one great and rare advantage that interest in the action is kept up and even increased in the final act. The scheme of the plot is, as is mostly the case in operetta, a trifle too mixed up to allow of a synopsis, but it is very funny all the same, and it winds up most satisfactorily by the model, who was separated from her lover because she posed as a model, being afterward reunited with him because she was a *model* model, and in this moral respect far superior to *Tribby*.

Director Ferency again proved himself a splendid stage manager in the production of *The Model*, as he had demonstrated himself to be in *Waldmeister*. The work was staged with the utmost nicety and attention to detail. The performance was in every respect likewise a model one. The principal female part is in the hands, and not only in the hands, but really in the entire personality of Mme. Kopaczky-Karczay. I raved over her, her looks, her singing, her acting, her voice and her stage presence in *Waldmeister*, but she is still more ravishing in *The Model*. When she drops her cloak as she is posing as *Phryne* opera glasses are twisted up to the strongest possible focus. Edward Steinberger was funny beyond all description. His bath scene in the third act brought forth such an uproar of hilarity that for minutes the auditorium seemed a lunatic asylum of people crazy with laughing.

The cast also brought a surprise, and one of the most pleasing nature. Julius Spielmann, who appeared here for the first time in the part of *Niccolo*, has one of the most beautiful natural lyric tenor voices which you can imagine. He is said to be musically entirely untrained as yet, and can hardly read a note. Still he sang very musically, and I doubt not has a great future before him. I learn that the intendency is eager to secure Spielmann for the Royal Opera House, if he is willing to go into serious study and work.

*The Model* is an operetta which in my opinion would draw well in the United States if it were given by a company such as the Bostonians, or any other which will bestow care and intelligence upon a fine production with refined ensemble.

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Last night I went to the Royal Opera House, where the Wagner cycle, of which I spoke in my last week's budget,

had in the meantime proceeded up to *Tristan and Isolde*. Of all of Wagner's works this is my favorite one, and I never miss a performance of it if I can help it. If, however, I had neglected to attend last night's reproduction I should surely have had little cause for serious regret, for it was poor in almost every respect. Herr Oberhauser, from the Karlsruhe Court Opera, had been telegraphed for, and he appeared as *Tristan*, without having had a chance for a single rehearsal. Likewise without rehearsal Miss Reinl sang as a substitute for Frau Goetz in the part of *Brangäne*. The latter suddenly became indisposed, and Fri. Reinl had to sing the difficult rôle at short notice. I cannot blame her if she did not sing well in the way of ensemble, but she was, besides, vocally very unsatisfactory. Mr. Oberhauser likewise is by no means a second Jean de Reszké; and thus the performance, in which only Frau Sucher as *Isolde* was in fairly good trim, was bound to be a failure. Even the royal orchestra, under Muck's usually safe and absolutely reliable guidance, was not in good condition, and they played worse than I ever heard them play heretofore.

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"An Old Subscriber" in Boston is informed that Frau Sachse-Hofmeister, the *Aida* he heard in Berlin in 1885, has retired into private life and is residing here at No. 9 Genthinerstrasse. She has not appeared in public for many years.

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Else Kutscherra has severed her short relations with the Paris Grand Opéra management, and has signed a new contract with the Brussels Monnaie Theater.

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To-morrow night we shall have at the Neues Koenigliches Operntheater (Kroll's) the première of Karl Goldmark's opera, *The Cricket on the Hearth*.

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Two young Americans, Messrs. Robert and Lucil Thrane, from Eau Claire, Wis., appeared as instrumental soloists at a recent conservatory concert at Sondershausen. Robert played Saint-Saëns' A minor violoncello concerto and Lucil some variations for violin by Vieuxtemps.

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Among the number of American visitors to THE MUSICAL COURIER's Berlin headquarters last week was Mr. Karl Wolfsohn, the Chicago pianist and pedagogue; Mr. David Mannes, from Brooklyn, a pupil of Halir; Mr. H. M. Hirschberg, the New York musical manager; Mrs. Jeanne Franko, from New York; Mrs. Sarah and Miss Céleste Groenevelt, from New Orleans; Miss Caroline P. Maben, a former student at the Klindworth-Scharwenka Conservatory, who came to say good-bye, as she is returning to the United States, and Miss Melville, from New York, who played for me Paderewski's A minor variations and the Brahms F minor sonata, and who has really made wonderful progress in piano playing under the instruction of Professor Jedliczka. O. F.

**A Luckless Impresaria.**—Mme. Stolzmann, an impresaria who has created a sensation in Italy for some years past, has just been sentenced to two years' imprisonment.

**The Gerard Prize.**—Mme. Gerard, née Elizabeth Baughain, has by will bequeathed to the Minister of Public Instruction, France, the sum of 10,000 francs; the interest to be awarded every year to the female pupil who has gained the second prize for piano at the Conservatory.

**Milan.**—Sonzogno will produce during the autumn season at the International Lyric Theatre, Milan, five of six stars of the first magnitude, Mmes. Van Zandt, Sander-son, Arnoldson, Nuovina, Nevada and Simonnet. Among the novelties will be Saint-Saëns' *Phryne*, Godard's *Vivandiere*, and Goldmark's *Cricket on the Hearth*.

**Brussels.**—The Conservatory of Brussels has experienced a great loss by the death of Ferdinand Kofferath, who for twenty-five years directed the class of counterpoint and fugue. He was seventy-eight years old, a native of Mühlheim, and the last pupil of Mendelssohn at Leipsic, and went to Brussels fifty years ago. He was the author of many distinguished symphonic works, and had success as a pianist and organist. He was a great favorite of old King Leopold I., who had musical tastes which his present majesty does not inherit.

**Donizetti at Work.**—In 1842 Donizetti made a contract to furnish the Théâtre Italien, Paris, with an opera within the space of three months. One month, two months passed, and to the dismay of the management nothing was forthcoming from the composer, who was enjoying his Paris. At the end of the second month the director reminded him of the date announced for the performance. "Ah, bah," said Donizetti, "we have only twenty-five days! Well, we have lots of time. Do not bother yourself about anything. In five days I'll have the libretto ready, in ten days I can write the score, ten days will do for rehearsals and all will go well." The work was a great success, the artists being Lablache, Mario, Tamburini and Giulia Grisi.



## Ella Dahl and Margaret Cameron.

TWO of the most finished and refined pianists of the younger generation in Chicago are portrayed on the front page of this issue of THE MUSICAL COURIER, and it is with pleasure that we present to our readers the pictures of Miss Ella Dahl and Miss Margaret Cameron, each in her distinctive way singularly gifted.

Miss Dahl can claim to be a native of Chicago, as her parents located there while she was yet an infant. At a very early age she showed signs of marked musical ability, and began her study under one of the leading teachers of Chicago, from whom she went to Mr. Hyllested, at that time on the staff of the Chicago Musical College; she studied for five years with that master.

In 1890 Miss Dahl went to Berlin, where for two years she was a pupil of Oscar Raif. She then went to Vienna for two years, studying with Leschetizky. Returning to Berlin Miss Dahl played with great success in various concerts. In Vienna, Dresden and other cities where she appeared the critics were enthusiastic in their praise. Her playing is of a highly musicianly order, brilliant and at the same time extremely sympathetic.

Her success was exceptionally great in Dresden, where she had the honor of giving a recital for the Crown Princess of Saxony, being afterward introduced to that lady, who is known to be an exceedingly good musician, and who expressed great delight and admiration for Miss Dahl's talent.

On her return to this country she made a notable success at her concert given in Steinway Hall in Chicago, all the critics being unanimous in praise of her exquisite playing. She was most warmly received, the musical public recognizing that here was a young pianist who could be justly called an artist.

## Comments of the Press.

## BERLIN, GERMANY.

Miss Dahl belongs to that class of pianists, which because of their clear, clear technic and graceful, easy style, one is always glad to hear.—*Berliner Tageblatt*.

## DRESDEN, GERMANY.

An artistic appearance was that of a young American, Miss E. Dahl, who was the pianist of the evening. She displayed musical understanding, warmth of expression and poetry of interpretation.—*Dresdener Anzeiger*, August 30, 1894.

Miss Dahl, of Chicago, was the pianist of the evening. She played the A flat Ballade of Chopin with a very sure and certain technic. In the encore, an étude of Chopin, her delicate touch and the pearly fluency of her technic made a most advantageous impression.—*Neueste Nachrichten*, August 30, 1894.

Miss Dahl is by nature very musical and possessed of talent for interpretation, and through her poetic instinct will be able to achieve real, true success.—*Herr Leschetizky*.

Miss Dahl has the valuable requisites of a pianist, conception, sentiment, delicate touch and well developed musical tone. She played, besides the sonata, a Chopin nocturne and the caprice of Paderewski. The graceful interpretation of the latter received so much applause that the sympathetic, modest appearing pianist was compelled to give an encore.—*Deutsch Wacht*, September 10.

The best number of the evening was the A flat Ballade of Chopin, played by Miss Ella Dahl, of Chicago, who has spent the last four years studying in Europe, two years with Oscar Raif, of Berlin, and two with Leschetizky, of Vienna. She has developed into a very excellent pianist. She displayed in the effective piece a remarkable bravura. The most difficult passages were given with the greatest ease, and she charmed her hearers with the delicacy of her conception. Even the Princess, who is a thorough musician, was aroused to the greatest enthusiasm. As an encore Miss Dahl played an étude by the same composer, which was also enthusiastically received.—*Dresden Papers*.

## CHICAGO.

Finish in performance, repose and a genuinely musical temperament were evidenced by the young pianist. Her technic was fully adequate to the demands of her program. Absolute lightness and delicacy in a rare degree, clearness in execution and sympathetic tone quality are the main factors in her work from the technical point of view. But better and beyond these needful means Miss Dahl possesses that so seldom quality, temperament.—*Chicago Tribune*, November 15, 1895.

In the first bars of the beautiful Chopin Ballade, op. 47, the artist's delicacy of touch showed in subdued but resonant tone. This was carried evenly up in the crescendo to a satisfactory climax. The nocturne, op. 15, No. 1, developed further to her hearers Miss Dahl's command of tone production, while the Valse, op. 42, furnished an opportunity for the display of her technic. She is particularly happy in pianissimo staccato work, as was evidenced in the Paderewski Caprice. The gondoliera by Moszkowski showed her capacity for sustained and beautiful tone production. In the Chopin music there were no blemishes. The player was in thorough sympathy with the composer's ideals, and brought her audience to her state of mind. One wished for more, which is not faint praise, considering the length of the program.—*Inter Ocean* (Chicago), November 15, 1895.

We have recently had occasion to mention the great ability of Miss Ella Dahl as a pianist. Last evening she excited the same enthusiasm. Her poetic interpretation, free from all mannerisms and affectations, and of an astonishing depth of conception, was again displayed, and won the hearts of her auditors, gaining for her their rapturous applause.—*Chicago Staats-Zeitung*, December 23, 1895.

In appearance she is absolutely charming. With a chic manner, graceful, vivacious and winning, she is a general favorite, for to an artistic and accomplished personality she combines a generous good nature and is entirely unspoiled. There is a wholesome single-mindedness about her that is eminently captivating.

Miss Dahl's photograph hardly does justice, as hers is a face in which expression and animation are dominant. Gifted in other ways, she makes everything subservient to

the music. This young artist is so entirely conscientious in all she undertakes and is so thoroughly cultivated a musician that the piano gains a fresh charm when she is the executant. That she is a pianist who will be heard of considerably in future is undoubted, so Messrs. Cowles and Ulrich, of the Chicago Amusement Bureau, who are ever on the lookout for attractions, have obtained exclusive management of Miss Dahl's engagements. She is one of the leading pianists of the West and will certainly be one of the best musical attractions of the coming season.

## MARGARET CAMERON.

Of fine musical temperament and strong individuality Miss Margaret Cameron at once commands admiration. Although young she has already made a big name for herself, and since her return from Vienna, where she also was a pupil of Leschetizky for three years, she has been in much request at different musical entertainments. All her work is thoroughly analyzed, genuinely true music being the result of much patient study and undoubted intellectuality.

Her delicacy of touch and exquisite technic are two of the most noticeable qualities in her performance, and her playing of pianissimo staccato is an art from which many a musician might take a lesson. At all times she is perfectly satisfying and her thoroughness of detail has aroused unlimited praise from both critic and public. Miss Cameron's ambition, however, does not tend so much toward desire to be recognized as a leading pianist as for success in her teaching of others. In this branch of the profession she has in a short period obtained splendid results, several of her pupils gaining very deserved mention among musicians. Within the last month a young student whom she has taught entirely was awarded first prize for piano playing at the Gottschalk Lyric School in Chicago and was highly complimented upon the good fortune to have Miss Cameron as instructor.

Margaret Cameron's musical career began when exceedingly young, rather as a solace than as an education, an always of delicate health, she spent the time at the piano which other children give to outdoor occupations. Being of a naturally poetic and musical nature it was of course intensified, and then years of intelligent study developed a remarkable technic and made her a fine interpreter of the master musicians' works. Her teachers invariably recognized her innate ability and took the greatest interest in her progress.

Like Miss Dahl she was a pupil of August Hyllested for several years before going to Leschetizky, of whom she always speaks with the greatest admiration and esteem. She also spent a considerable time with Barth, of Berlin, under whose direction she made a special study of Brahms, and her interpretation of works by this composer is especially good. In general it may be said of Miss Cameron that her playing is characterized by clearness, purity and entire absence of affectation, together with great intelligence, freedom and much power, and that her teaching shows her to be conscientious, thorough, with a keen insight into human nature, and with a very unusual capacity for adapting her knowledge to a student's requirements. Miss Margaret Cameron gives promise of a career which will be interesting to watch, and it is predicted, whether it be as pianist or teacher, she will by her indomitable work attain distinction in a profession which in all its thousands of members numbers but few really great names.

As a woman she is generally beloved, her great-heartedness and generous appreciation of others' gifts winning for her friends everywhere. She is as true as her music, and no higher commendation can be given.

**Montenegro.**—The Prince of Montenegro has built a theatre at Cetinje to hold 600 persons. It will be opened by a Russian company in opera.

**A Child Opera.**—At Rovigo, an operetta, I Fanciulli venduti, by Parisini, was lately performed by 150 school children as actors, singers, dancers, supers, &c. The performance was an excellent one, and was evidently enjoyed by the young artists as well as by the audience.

**Miss Laura Wallen.**—After studying two years in Paris with Mme. Viardot and M. Bouhy, this artist went to London, where she had already studied some time with the elder Garcia.

Upon her arrival in London in March she sang for the directors of the Carl Rosa Opera Company, and was at once offered an engagement, which she declined. Later a second offer was made, but as a three years' engagement was insisted upon, it was still declined, Miss Wallen not wishing to remain abroad so long a time immediately following her study life. Since then she has appeared in several concerts with great success and under the best patronage, voice and method being highly complimented by the leading London managers, Mr. Vert among them, and he has given permission to use his name as reference.

Miss Wallen expects to sail for New York on August 6, accompanied by her mother, widow of the late Gen. H. D. Wallen, of the United States army.

## Some Musings Upon "Brief Thoughts on Voice Culture."

## I. ABDOMINAL BREATHING.

ONCE more we are asked to believe that the muscles of the abdomen are nothing else but the diaphragm, that cant word of every ill-informed teacher; hence by logical reasoning the walls of the abdomen are the diaphragm. Mr. Meissner says that there is such a thing as overdoing "abdominal breathing." Did he but understand clearly the difference between isolated abdominal expiration and diaphragmatic inhalation he would not have had this "brief thought," for strictly speaking the taking in of breath by the expansion of the muscles of the abdomen is not possible. One cannot inhale by means of an expiratory muscle. The displacement that would take place would be so exceedingly small, and the air expelled of such an inconsiderable quantity, that the tone produced thereby would not equal the pulsing of a baby, certainly not the cry of a newly born and healthy child. If Mr. Meissner fears that the abdominal muscles will unduly disturb the viscera he may sleep the sleep of innocence to-night and cease to worry and fret about the fact. It grieves me to think that these poor, unoffending abdominal muscles are ruthlessly dragged in to supply at least a 3 inch pressure of air. I say nothing of their inability to inhale; sad fact.

I wonder if Mr. Meissner would condescend to tell us why "the midriff must act" when a small breath is taken and expelled? I wonder, too, if he can reconcile this physical fact that for certain natural functions the downward pressure of the diaphragm is coincident with the expulsion of air from the lungs? Can it be possible that the dome-shaped muscle performs a double office? that it exerts a force in two opposite directions at the same time? What an odd thought!

Are we expected to understand that the "long expulsions" mean that every particle of air must be expelled before inhalation? If so, I wonder if this is some old Italian method of cultivating the *legato*. Of one thing I am certain: I do not think in this instance, but I know, that this "long expulsion" theory is not in accordance with Mr. Le Vinsen's procedure, for he wisely says: "Do not expel all the air from your lungs, but keep some in reserve." Now this, while a brief thought, is a great one, seeing that it is not possible, with a 200 pound weight placed upon the chest, to expel all the air from the lungs, and "I'll go bail," as the Irish say, that a weight of 2,000 pounds placed upon the (magic word!) diaphragm would not squeeze out all the contents of the lungs of the body by quite a little, shall I say 100 cubic inches?

For those studying the *legato* Mr. Meissner has this thought—"Some seem to regard sustained legato [I wonder what *unsustained* legato is like] singing as necessarily abdominal or rather that the support of the voice originates from the diaphragm alone." Let us for a moment muse upon this doctrine that a muscle which can be blown flat with a modicum of breath is strong enough to support a sustained legato; that a muscle which only affects a fifth of the lungs supplies enough breath to sing a long passage smoothly and connectedly, and this in spite of the fact that some physiologists of eminence seem to doubt the power of the diaphragm to produce but a small breath pressure, possibly not enough to produce the speaking voice, and certainly totally inadequate to generate the singing voice.

Will the writer or the author explain what he means by correct expulsion?

## II. THE BREAK.

Mr. Meissner says: "This is caused by a disturbance of sound waves; the vibrations sub-laryngeal do not coincide with the vibrations super-laryngeal." A very pretty, an exceedingly easy, explanation, an explanation that I challenge Mr. Meissner upon his reputation—if he has, unlike me, a reputation—to prove by facts and figures. Let him put together, not a few brief thoughts or imaginings, but place down upon paper in black and white his proofs; let us all have the pleasure of following his experiments; let us be interested in his arguments. I for one will promise, to thoroughly investigate every one of his conclusions, whether they be physiological or acoustical, theoretical or practical. I only ask, for myself, that he does not indulge in postulates, for I am never ready to accept anything scientific without accompanying proofs. It will not satisfy me for Mr. Meissner to say that Mr. So-and-So said so, or that he learned So-and-So hinted at it. Mr. Meissner has made an assertion; let him then prove it.

I feel sure that the readers of THE MUSICAL COURIER will agree with me that it is a curious thought that the difference between 350 vibrations, say below the larynx, and 351 above it will result in a break. Wee! Oh, wee! to the ignorant and foolish vocalist who makes more sub-laryngeal than super-laryngeal vibrations! Clever teacher, too, who can by exercises add one vibration in 350 to balance the "adverse acoustical conditions." And yet Mr. Meissner talks of "extremists." Once again we are in ignorance of what is meant by "adverse acoustical conditions." Here is a brief thought. A French horn player has an



instrument 16 or 17 feet long. When he plays his lips perform the functions of the vocal cords; they vibrate to and fro and cut off the pulses of air issuing from what may be readily called the sub-laryngeal region, a region consisting of the lungs, trachea and mouth; call it (roughly speaking) a tube 16 inches long. On the other side of the player's lips is the super-laryngeal region consisting of 16 feet of metal tubing. Now, if Mr. Meissner is right, the vibrations of 16 inches must, to produce an unbroken, properly sustained tone, coincide with the condensations and rarefactions of the 16 feet of metal tubing. Suppose for a moment that the trachea, unlike every other tube in existence, had no "proper tone," does Mr. Meissner wish us to accept as a scientific fact that the sub-laryngeal waves can be made to coincide with the millions (one writer says, 17,592,186,044,515) of sounds producible by the human voice? And would he say that with the aid of a microphone we could hear the sound or sounds produced by the vibrations of the "trachea and its branches"?

Of the "brief thought" that some singers have the power of enlarging the trachea (will the writer of Brief Thoughts name the muscles capable of enlarging and also of those reducing the trachea?) I am unable to muse. I become startled when I recall the names of Gray, Howard, Merkel, Quain and other physiologists of authority. It is a disturbing thought with me that there can be singers in the world possessing control of the diameter and the length of their trachea and their branches. Shade of Barnum! Arise! O Mighty Humbug, and hustle with the contract engaging for the "Greatest Show on Earth" a specimen of this freak of freaks, the man who can enlarge the rings of his trachea and can distend the bronchi so as to regulate the vibrations, sub- or super-laryngeal, to one in 350, and thus avoid the break.

For further particulars, see small bills or apply to Mr. Meissner, of Ohio.

### III. SCIENCE OF VOICE BUILDING IS IN PLACE WHEN IT DOESN'T UNDERTAKE TOO MUCH.

Like all the other headings this is copied from Brief Thoughts. I beg to amend it (for my thoughts are very brief) by substituting after the word "undertake" these words—"to teach nonsense." A. G. MITCHELL.

### "Everyone Should Sing."

JULY 4, 1896.

Editors The Musical Courier:

IN your issue of the present week I find an article quoted from the *Herald* entitled "Everyone Should Sing." The title is an attractive one with which I am much in accord, for it is undoubtedly a fact that everyone (practically) has a complete mechanism with which to produce the singing tone, the lack of possibilities occurring more often in the mental attributes than the physical.

The writer of the article in question is certainly doing a good work in trying to impress it upon people that they could all sing, but there the use of his article seems to come to an abrupt end, for there is little of practical value to the would-be singer in it, while there are several indefinite theories advanced and much impracticable advice given. How much longer is the matter of voice production to be left at the mercy of those who have formed a few ideas in their own minds without any real foundation? Is not *cause* to be considered at all? One would think such a thing had no existence, for nearly all the writers treat of *effect* only, forgetting that the *effects* can be very safely left in the hands of the *causes*, without which they cannot possibly exist. The great law of Cause and Effect is absolute; we can no more dissolve the relations of a *cause* to its *effect* than we can conceive the limitations of space and time.

"Everyone knows about cause and effect." Yes, I believe the majority of people have heard of it; we are taught to apply it in all of our scientific studies and pursuits, excepting, perhaps, only the science of voice production, which for some unaccountable reason has been and is still being treated, taught by eminent teachers, studied by aspiring and earnest students as something especially God-given and not subject to the scientific laws which admittedly govern all other terrestrial phenomena.

Voice is purely an *effect* produced by a given *cause*—the vocal instrument, which is entirely dependent upon the laws of muscular action and control, mechanics, acoustics, &c., and these laws are of necessity brought into operation when tone is produced. What folly, then, to ignore them, they being so reliable and sure, and attempt to replace them by vague haphazard imaginings! Why not apply science to a scientific subject? It is surely the only way to master it. Why obstruct the path of temperament? Chaminade said quite lately: "Science never hinders inspiration; but inspiration may be very severely hindered by lack of science." It is being hindered daily, hourly, and that in the vast majority of cases unfortunately.

To return to the article. The author's method "consists of just two things—relax the throat, begin all practice at the top of the voice." Let us look into the theory of relaxation. When our arm hangs at our side idly it is without doubt relaxed, there being no necessity to put forth muscular effort; hold something light in the hand and the muscles have work to perform, consequently they cannot be

in a relaxed state. Now increase the weight, greater effort is needed to support it, and so forth. This principle applies in like manner to the throat. In quiet breathing the throat muscles, having no work to do, should be in a relaxed state. The mind now conceiving the wish for a low or medium tone, the arytenoid cartilages approximate the vocal cords and the extrinsic laryngeal muscles proceed to stretch the cords in sufficient degree to give the requisite number of vibrations for the imagined pitch. Having work to perform brings the muscles into a state of contraction, and of course they cannot be relaxed if they are working; the degree of contraction increases in proportion as higher and higher tones are required. How great the strength required by these muscles can be somewhat pictured by a realization of the pressure of breath under the cords, tending to separate them, which pressure is at times very high.

The remark is often made that the great singers do not make throat efforts proportional to the size of their voices. This, however, is simply a foolish and thoughtless statement. Their efforts are necessarily greater, but there being a far better balance of muscular action, there is an *appearance* of less effort, and this, I presume, is one reason why relaxation was hit upon as solving the problem of great voice use.

The "second injunction," to "begin all practice at the top of the voice," is much easier to do *on paper* than in actual work. Where is the top of the voice to be found? In trying to find it the searcher in almost every case will pinch and squeak higher and higher until nearly all vibrating material is pinched out of the vocal cords or their contingent intrinsic muscles. Most female voices can attain very high notes this way with comparative ease.

What is now attained as a basis to build the lower tones on, to train the voice downward with? Everything that is false to the artistic tone, practically nothing that the great singers use, for if they did they would never be truly great.

Let us again consider *cause*, which in this case is the increased stretching of the vocal cords as the scale ascends. Now, anyone who has tried to get this stretching tone by tone up the scale, without allowing interfering agents to assert themselves, and who can therefore realize the amount of study, patience and perseverance involved in the doing, will wonder how it is possible to advocate this jumping suddenly to the highest point; the attaining in a second what can only be accomplished by, in most cases, years of work. Reading on a little further our author talks of bridging over breaks in the voice. Does he know what causes a break in a voice? It seems doubtful, for were it so he would know that the only remedy is absolute elimination, not by molding over an effect or hiding it by another effect, but by removing the cause itself—the faulty muscular action. No correctly used voice has a break in it; the instrument was designed by a hand that knew how to make it perfect without breaks or registers. We are the ones at fault when these imperfections appear.

The right way to train a voice is to gain complete control of the muscles interested in the stretching of the vocal cords, irrespective of tone or sound, except in so far as the expert ear can tell what the effect of each individual cause should be. All the intrinsic muscles involved (by which I mean those outside the larynx or voice box, most of which are attached to either the thyroid cartilage or the hyoid bone) are anatomically classified as voluntary muscles; that is to say, they should be at the voluntary control of the brain individually or in various combinations collectively.

It is only to be supposed that they were created voluntary muscles so that they might be used voluntarily, though of course there are people to be found who will be quite ready to dispute their Creator's handiwork.

If not used voluntarily, therefore, they are not being used in the way they were intended, and their highest development cannot possibly be attained; consequently, also, there will always be a lack of adjustment between the brain and its physical medium, which must mean failure in the great majority of cases.

Think how many cases when the vast array of people studying singing in this country is considered, and out of them all not one great singer yet produced without help from Europe, and even then only one here and there. Most assuredly many of the others are just as worthy mentally and physically, but the thing will only *chance* to work about once every million times; and as it is most ingeniously left to chance almost entirely, and not approached scientifically, we have in the world to-day a mere handful of great singers, and all the others by comparison failures in greater or lesser degree.

It seems to me that the subject is almost inexhaustible, but I have already written so much for a letter that I fear to encroach upon your patience.

Yours very truly, ARTHUR VAN DER LINDE.

**The Bach Family.**—An inscription has been placed on the house at Wechmar, near Gotha, where Veit Bach, the ancestor of the great cantor of Leipzig, lived about 1000. He was a baker, and his son Hans followed the same trade, although he had studied music at Gotha, and had a certain reputation as an artist. In seven generations Veit Bach had 100 descendants, most of whom are known in the history of music.

### A Reminiscence of Strauss.

THE little fiddler really played surprisingly well, considering that he had no inspiration save the angular movements of the beginners in the dancing class, and was often interrupted by old Molyneux's reprimand to some awkward youth or maiden in the middle of the lancers. "Stop, that won't do at all!" piped the dancing master in his thin, rasping voice; and then the figure was begun all over again, while Molyneux, who had a well preserved grace, in spite of some sixty years, pushed the blundering boy aside and gave us an exhibition of professional technic. He was a handsome old man, with a stately wife, and a tall, willowy daughter, who also sought to impart ease and poetry to the refractory limbs of uncouth fifteen. I remember that we were deeply impressed by this condescension. Miss Molyneux, it was freely conjectured, might marry any "nob" she pleased—"nob" was then the scholastic vernacular for the aristocrat and the capitalist—and dance all night in baronial halls; and yet she was not too proud to come to the dancing class and give a blushing lad a lesson in the waltz, in which he had an inexplicable sensation as of a mortal who is whirled in the arms of a muscular goddess. For Miss Molyneux's manners were not languid, and her words of encouragement to the bewildered partner who felt that there was nothing definite below his knees, and that his shins had somehow made themselves air, were such as Minerva might have addressed to some bucolic straggler with whom she had a mind to tread a measure. To dance with Miss Molyneux was an honor, but it was also an ordeal through which few came unscathed by the contumely of the on-lookers. Her mother paid exclusive attention to the small girls in the class, and it was pretty to see the old lady lift her skirt and execute a dignified pas for the edification of those ribboned pupils. After that she went round with a bag of biscuits, distributing these favors with a sort of august affability, as if they were rewards of the highest imaginable distinction.

It was a very large class, and the oldest girl must have been about sixteen, a ripe womanhood which was contemplated with fearsome joy by her callow admirers. She was the haughtiest maiden I had ever beheld, tall and dark, with strongly marked eyebrows and a chin of consummate disdain. The boys were ranged on one side of the room, and the girls on the other, and when a polka was announced and the little fiddler made his preliminary flourish, and old Molyneux, with the smile of an ancient gallant, waved his hand toward the girls, as though he would say (my head was full of Macaulay's verse at the time) "Now by the lips of those you love, brave gentlemen of France,

Charge for the golden lilies and engage them in the dance, I had a wild desire to slide swiftly over the polished floor, and make my bow (the bow was a very important feature of our deportment) to the scornful beauty. But my courage always failed me, and I had a pang of envy and jealousy when I saw her partner carry her off as if by some prescriptive right. He was a heavy looking youth, stolid and inarticulate, glib only in his heels. In a word, he danced very well; she and he in this respect were admirably matched, and old Molyneux followed them with an approving eye, especially on the afternoons when parents and guardians were invited to witness our accomplishments. To me these were occasions of bitter mortification. All eyes were fixed upon the pair as they performed every step with maddening accuracy. It was no balm to me that she gazed straight over his head and never uttered a word, and that he was equally inanimate. The parents and guardians, fond mothers and sympathetic aunts, were lost in admiration of the automatic regularity with which these two danced the varsoviana. Has that dance joined the shadows of forgotten poses, or is it still reserved for marionettes? You held your partner's waist with the tips of your fingers and stretched out your left hand clasped in hers. At the end of the first bar down went the hands, accompanied by the two heads, and out went the feet which corresponded to this movement, and at the end of the second bar back went the heads, with the other feet, in the reverse direction. The original effect, I imagine, was intended to suggest a slight abandon, checked by coyness; in the dancing class it had all the seductive grace of toy figures on wires. But the sympathetic aunts murmured "How charming!" as the disdainful chin and the stolid youth revolved slowly by, distracting my attention till my own partner gave my hand a vicious squeeze and sat down abruptly in her place. How that one dreary tune of the varsoviana drones still in my ear and I see the little fiddler drawing it slowly from his instrument, with a smile, as if he were a dentist.

But the waltz was the worst trial of all. I am writing of the days when the *trois temps* was just invented, and when anybody who danced the despised and discarded *deux temps* was regarded as even beyond the classification of fossils. Nowadays I am told by experts that nobody waltzes any step in particular, and that a slide and a twirl and an average ear for time are all the requisites. Whenever I hear this I take the representative of a degenerate age aside and say to him: "Sir, in my boyhood, the rigor-



ous canons of the waltz demanded the heroism of a stoic. Night after night have I circled slowly round my bedroom, overturning the water jug, barking my legs against the washstand, upsetting chairs with a crash, and bringing up the elders of the household to be informed in breathless accents that I was practicing the *trois temps*! I recall the fascinated gaze with which I watched the toes of the stolid youth executing this step with absolute precision, while the little fiddler played *Il Bacio*, another of the airs which have haunted me with fiendish iteration since those days. I suspect that old Molyneux enjoyed this distemper. When he gave me my first lesson in the waltz he put me in the middle of the room with three or four equally luckless wights, and made us shuffle on one foot and then on the other in preliminary idiocy. He attached tremendous importance to this movement, and so we were kept for days like helpless colts, forlornly pawing the floor, while a grim amusement flickered across the face of the girl for whose encouraging smile I would have sacrificed a world full of pocket knives and marbles.

But patience conquers much, and there came a time when I thought myself entitled to stand before her, and make the bow which was the invitation to dance, unaccompanied by any form of speech. Talk was sternly discouraged by old Molyneux, as incompatible with the sound principles of his art; and indeed there was usually little disposition among the pupils to converse, the preference of soul for soul being indicated by a deflection in the small of the back. The occasion when my courage mounted high was the night of the annual ball. This drew a great muster to the town hall, where old Molyneux was resplendent as master of the ceremonies, and Miss Molyneux, released for once from the duties of the class, struck us dumb by floating round the spacious ballroom in the arms of grown-up cavaliers, with real mustaches, who seemed to dance by instinct, and who smiled superciliously at the negus. The stolid youth was there, but I felt that my opportunity must come. I had let several waltzes pass without putting it to the hazard, but there was plenty of time. I was gaining confidence every moment, and, at any rate, before half-past nine by my new silver watch.

What was that? There was a lull, and in the midst of it I thought I heard my name. Yes, old Molyneux was calling me. Before the assembled hundreds he announced a hornpipe, and with horrible distinctness recited the names of the performers, mine among them. A hornpipe! And I, in a tail coat for the first time, was summoned to lead the wretched band in this humiliating exhibition! Expostulation was useless; and amidst the titters of the spectators I folded my arms in grotesque imitation of the traditional sailor, and was followed by a train of gradually diminishing proportions, the rear being brought up by a mere infant who had barely reached the stage of knickerbockers! How the speechless misery of that episode comes back to me, with old Molyneux's painfully audible rebuke when I shamed him in the presence of the town by deranging the figures of this nautical abomination! Who invented the hornpipe? Let his memory be accursed!

Was it that exposure which steeled your heart against me, O maid with the brows of night? I cannot tell. In those days, as I have said, we never told nor love nor hate, and the language of our emotions was primitive enough to interest a Darwinian. All I know is that when the first bars of a melody, strange intoxicating, utterly unlike the tiresome jingle of the familiar *Il Bacio*, rose from the orchestra, I stood suddenly in front of her and humbly made my beseeching obeisance. She did not move, and when I looked up the black brows were frowning, and with a quick shake of the head she turned away. I was rejected, and yet the liquid notes of the violins, and the mellow rapture of the great bass fiddles, and the thrilling murmur of the harps pursued their way through Johann Strauss' incomparable waltz, the Beautiful Blue Danube! All its drowsy sweetness flows over me now with endless memories wedded to the music. To many a middle-aged man, I fancy, those strains must bring back a joyous company of associations, all the romance of the springtime of life, when youth and pleasure met to chase the happy hours with flying feet. They bring back to me the instant when the whole world seemed surging with disappointment in the ears of a sentimental boy, while an enchanting melody stole through his brain in cunning fantasies of sound.

In Vienna they are celebrating Johann Strauss' jubilee. I offer this little tribute to his magic. — *The Speaker*.



BOSTON, Mass., July 12, 1896.

IN the *Saturday Review* of June 20 Mr. George Bernard Shaw speaks concerning the dramatic essays of John Forster and George Henry Lewes. "I consider," says Mr. Shaw, "that Lewes in some respects anticipated me, especially in his free use of vulgarity and impudence whenever they happened to be the proper tools for his job. When he was at his business he seldom remembered that he was a gentleman or a scholar. In this he showed himself a true craftsman, intent on making the measurements and analyses of his criticism as accurate, and their expression as clear and vivid, as possible, instead of allowing himself to be distracted by the vanity of playing the elegant man of letters, or writing with perfect good taste, or hinting in every line that he was above his work. In exacting all this from himself, and taking his revenge by expressing his most labored conclusions with a levity that gave them the air of being the unpremeditated whimsicalities of a man who had perversely taken to writing about the theatre for the sake of the jest latent in his own outrageous unfitness for it, Lewes rolled his stone up the hill quite in the modern manner of Mr. Walkley, dissembling its huge weight, and apparently kicking it at random hither and thither in pure wantonness."

I wish that certain American critics would ponder these remarks of Mr. Shaw. For there are critics, men of considerable learning and pretty sound judgment, who roll the whites of their eyes when a colleague indulges in jest, colloquial expression, or homely comparison to sharpen his point. Thus, I have heard the reproach made against Mr. Apthorp that in a serious criticism published in an eminently serious newspaper he is not afraid to use such a phrase as "But this is a horse of another color." And yet is there anyone who in the bottom of his heart does not respect Mr. Apthorp's literary attainments and the manner in which his expression of opinion is cast, however he may differ with him in judgment? There are critics who take their task so seriously that they are suspicious of those who jest and are familiar with their readers. And yet they that jest are often the most serious. A man who writes for a newspaper must strain every nerve, use every weapon in the arsenal of rhetoric to make his points clear, forcible, irresistible. There is no wisdom in trying to imitate Walter Pater at midnight when you have something to say and the copy boy begins to be restless.

Nor does the really learned man make a continuous display of his learning. Suppose that in an orchestral work the clarinets have an important part. Does the reader wish to learn whether the clarinet was invented by Denner, whether Händel used the instrument in London, or just when Mozart first employed them? Not a bit of it! There are just two questions: (1) Did the composer in this particular instance make a skillful use of the clarinets? (2) Were the instruments on this occasion well played? All the rest is impertinent padding, for the digression is neither novel nor interesting. A digression must be worth while. Such moralizing, for instance, as that of Mr. Shaw on a late performance of *The School for Scandal* is not only interesting; it is the most thorough and the keenest criticism of the performance itself. But what if Mr. Shaw

had solemnly maundered about Sheridan's habits, ability and parliamentary record?

A composer said the other night that no critical review written immediately after the performance of new work could be respected highly by musicians. One of his arguments was this: "It is unfair that a work which has cost the composer a year or two years of patient labor should be condemned after one hearing." Mind you, he said "condemned," not "praised."

Suppose an inventor has spent years on a machine. The day of trial comes. The machine does not work to the satisfaction of those who need it. Of what avail is the pathetic loss of time and mental strength? The machine does not work.

If a new composition contains good stuff, the goodness will be appreciated at once by the trained and the sensitive. Further hearings may modify opinions concerning points of detail. Intrigue or an outrageously bad performance may do the composer injustice, especially in opera. But a new orchestral work is pretty sure to make an impression one way or the other when it is first played, if the orchestra is a respectable one, and the conductor a musician of reasonable intelligence. It is true that instrumental works of Beethoven were condemned by some after the first hearing; but the records show that others praised, and the loudest objectors were professional musicians. I do not say that the opinion of anyone is final. There are the prejudices of education, milieu. I believe firmly, however, that, as things go in this wicked world, a first impression is more likely to be strictly just than that formed after much pondering and talk.

And now comes Eduard Hanslick with the seventh volume of *Der Moderne Oper*, a review of the chief works produced and the chief performances at Vienna from 1891 to 1895. It is an irritating, delightful book. There is many a page that provokes a feeling akin to anger. You would like to sit down with the old gentleman and argue with him. Thus, his review of Tchaikowsky's *Sinfonie pathétique* is absolutely maddening. On the other hand, his fulsome praise of Brahms' later works reveals him as the mad partisan rather than the discriminating critic. And yet how sound his judgment often is! The gregarious enjoyment of an audience does not seduce him; he keeps a cool head although he hears the shouting and sees the caps tossed in air. Read the reviews of two operas by Maassenet, Werther and La Navarraise, and admire the shrewdness, the wisdom and the kindness. Read the reviews of the lurid operas of the Italian ultra-modern school. He is quick to see the failings; he is equally quick to recognize dramatic ability. Age has not impaired the vigor of his expression; nor has it dampened his enthusiasm for that which he loved in mature manhood as well as in youth. The wit is still keen. The style is still free and yet polished. The voice of authority is neither broken nor querulous.

Mr. Edward Dickinson asks in *Music* for July, "Why have not these essays (*Musikalische Charakterköpfe*) of Riehl been translated long ago? There is no music criticism in the English language comparable to them in literary charm."

Perhaps one reason why they have never been translated is because they are practically worthless. I remember Riehl well at Munich, and in '84 I attended his lectures on musical history. He was a large, pompous person, who had given his attention to music "at one time," as Dorothea's father in *Middlemarch* was in the habit of saying. As a lecturer he conveyed misinformation in a charming manner. He was in love with his own phrases and he smacked his lips after a sounding sentence. His researches were confined to the reading of books by Kiesewetter and Fétis. Yet in his way he was a rather magnificent apparition as he stood before the audience. Never shall I forget the emotional manner in which he described the death of Da

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Ponte, "whose last years were years of poverty, and no one knows the final resting place of the once brilliant and gallant abbé, whose wit had charmed court beauties," &c. After the lecture one of his hearers had the audacity to tell the highly honored professor of the adventures and the death of Da Ponte in the United States. Riehl looked at him as a Saint Bernard would look at a King Charles. At the next lecture the learned, highly honored professor made this announcement: "I am told that Da Ponte spent his last days in England, and that he died there, and that he is buried at York, a small place not far from London. But this is all largely a matter of tradition."

As for the charm of Riehl's style. In grace and haunting suggestion Riehl does not approach Ehler; in wit, invective, good humor and musical knowledge he is a child compared with Heinrich Dorn; and to place him in the same class with Hanslick or the late Gustav Engel would be ridiculous. Riehl is a masculine Elise Polko, stilsch—schwärmerisch.

Nor can I agree with Mr. Dickinson in his statement: "There is no musical criticism in the English language comparable to them in literary charm." In the matter of literary charm alone the essays of Riehl are as far below the writings of H. F. Chorley, J. F. Runciman, James G. Hunker, W. J. Henderson, and H. E. Krehbiel as the essays of Trisswell and the Country Parson are below the essays of Lamb, Hazlitt, Alexander Smith and Robert Louis Stevenson.

Riehl published a volume of part songs, which bore the title Haus-musik, and he sent a copy to Immanuel Gottlob Friedrich Faisst, the contrapuntal potentate of Stuttgart. Now, Faisst could be on occasions the rudest of men. The occasions were many and they were nobly improved. (Some day ask Victor Herbert about the music festival in Stuttgart in '85, when Faisst tried to lead Händel's Samson and had a row with the first trumpeter.) Whenever Riehl's name was mentioned before Faisst, he would say in his gruffest way: "Oh, yes; he's the man that wrote Haus-musik."

An essay by Vance Thompson in *Mlle. New York*—the *Youth's Companion* of your city—induced me to buy the works of Stanislaw Przybyszewski. I cannot pronounce the name, and I am not willing to swear that I have spelled it correctly. I am now the owner of *Zur Psychologie des Individuums* (I. Chopin und Nietzsche; II. Ola Hannson); *Totenmesse*; *Das Werk des Eduard Munch*; *Vigilien*; *Unterwegs*. Would you like to buy them at a reduced price?

Now, Hanslick alludes in the book mentioned above to Przybyszewski. "The Wagnerites," he says, "as is well known, find in each opera of their master the whole of Schopenhauer; and in these latter days a geistreicher Nietzscheaner—geistreich sind sie alle—discovers in Chopin the forerunner of Friedrich Nietzsche!" Mr. Przybyszewski—so runs his melodious name—assures us that "Nietzsche is the translation of Chopin's music into philosophical language; analysis and deduction form the material supplied by Chopin. Where Chopin ends Nietzsche begins."

And so it is not surprising to find Przybyszewski taking as the motto of *Totenmesse* "Chopin's F sharp minor polonaise, op. 44."

Pianists will find their labors lightened if they once grasp firmly the idea that the music of Chopin's last year is "ein ausgesprochenes Merkmal der Schreckbildpsychose." They should also notice carefully the "Känogenetische Entwicklungstufe."

Listen to this:

"Horla! Horla!"

"Horla, which destroyed Edgar Poe by alcohol, Baudelaire by haschisch, Maupassant by ether; and horla in Chopin wrote the B minor scherzo."

How about this odd story in regard to Poe? As Mr. Charles Whibley says in the *New Review* for June: "The most that has been proved against Poe is that wine had an instant and perverse effect upon his brain. Let the dullard go home and thank God for that superior virtue which permits him to drink his muddy beer in peace; let him also reflect that no wine could purchase for him the dreams, the poems, the hopes which it purchased for Poe. That his death was tragic and premature is, alas, indisputable. And here, again, has been an occasion for much foolishness. He died, like Marlowe and many another man

of genius, in the street, unheeded, almost unrecognized. But he died at his own time, when his work was done, a victim to the stolid stupidity of circumstance. He was great, not on account of his frailty, which the fool sometimes mistakes for talent, but in his frailty's despatch; and he yields not in good fortune to the solemn prig whose sole congratulation is that his unremembered and useless life trickles out respectably in bed."

As for Baudelaire, there was hereditary taint in his family that attacked the brain; and Maupassant, as De Goncourt relates, had a brother whose mind was affected. There are passages in this pamphlet of Przybyszewski that abound in sombre eloquence, probing analysis and high imagination. But when he talks of the "double electric molecules" and the "favorite A B C of the Bau-Wau-Theory," I look out of the window and watch the clouds.

Such pamphlets remind one of the words of Ehler written twenty years ago: "The men who now most interest us in music are so terribly in earnest. We must study them and after we have studied them buy a revolver." And he longed for the appearance of a composer over whom it would be no more necessary to dispute than over the spring.

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Shall we really again see the gallant Colonel Mapleson? Has De Anna, who was with him here eleven or twelve years ago, forgotten the quarrel at San Francisco, described in the amusing memoirs of the colonel? By the way, where is Mlle. Dotti? And what manager has not had his Dotti, who, for some inscrutable reason, was always thrust upon a much-enduring public?

Let us remember, however, when we are tempted to smile at the fanfare blown by the colonel's passionate press agent that Darclée is a dramatic soprano of more than ordinary reputation. She sang at La Scala in The Cid December 26, 1890; she created a part at that theatre in Gomez's Condor February 21, 1891; she sang there in Tannhäuser December 29, 1891; and she created a part in La Wally January 20, 1892.

But the passionate press agent should not put his hand on his heart and swear that the six-foot soprano Vidal created the part of *Delilah* in Paris. That part was first sung in private hearings by Augusta Holmès in 1870; again in private by Pauline Viardot in 1874; when a portion of the work was given at a Chatelet concert in 1875 Miss Bruant was the *Delilah*; when the third act was sung at the Chatelet Good Friday, 1880, Miss Walta was the *Delilah*; when the opera was sung at Rouen, the *Delilah* was Bossi; when Samson and Delilah was first given at the Paris Opéra the *Delilah* was Deschamps-Jehin. Accuracy, accuracy, as good Mr. Pulitzer is never weary of saying to his young men.

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The *Pall Mall Gazette* plaintively asks: "When does Mme. Melba purpose to fill us with joy by learning a new part? In the continent of music, where there are a thousand kingdoms to conquer, such a singer as she should not be content with a few paltry principalities."

And in this country we might well ask: "When will the managers produce new operas?" They would probably reply: "When the audiences give us box-office-proof that they would like to hear them."

How little is known in this country of the opera of today! As long as exorbitant salaries are paid to stars, as long as fashionable audiences regard The Huguenots "with an ideal cast" as the last word in opera, managers are not to be blamed harshly if they shrug their shoulders and obey the popular wish.

PHILIP HALE.

#### Boston Music Notes.

Boston, July 10, 1896.

Mr. Carl Sobeski is to give a series of concerts at the leading hotels of the fashionable watering places in New England during the summer. The first one takes place at Hawthorne Inn, East Gloucester, July 14. The programs are interesting ones, with careful attention paid to the style of songs best suited to a watering place audience. At the concert on Tuesday evening Mr. Sobeski will sing a new song by Nevin, Time Enough, also one of his own songs, which he will sing for the first time in public and which has not as yet been published, My Boat Lies Waiting. Miss Avis Bliven sails on La Touraine to-day for Europe.

where she goes to Vienna to study with Leschetizky for a number of years. She will be accompanied by her teacher, Mrs. Anne Gilbreth Cross, who will remain abroad until October 1. Miss Bliven is so talented and such a fine artist already under the instruction of Mrs. Cross that her many friends will await with much interest the result of her further progress in her studies.

Mr. S. Kronberg and wife are spending a week with Mr. D. L. White at East Rindge, N. H. Mr. Kronberg has been engaged to sing at Bass Point, Nahant, on Sundays during the season, afternoon and evening, with orchestral accompaniment. There will also be a double quartet, of which Mr. Kronberg will be the director.

Mr. C. A. Eaton has re-engaged Mr. Felix Winternitz for next season and will send out the Boston Rivals, with Miss Jennie Mae Spencer, Miss Edna Louise Sutherland, Miss Maud Paradis and Mr. Felix Winternitz.

Mr. Sanford Keith Gurney has gone to his summer home at Monument Beach for the season.

The thirty-ninth annual Music Festival at Worcester is to be held from September 21 to 26. The principal works to be given are: The Messiah, Tuesday evening; Eve, Wednesday afternoon; Golden Legend, Wednesday evening; Tower of Babel, choruses, Thursday afternoon; Stabat Mater, Thursday evening; Arminius, Friday evening. Mr. Carl Zerrahn, assisted by Mr. Franz Kneisel, will conduct. The corps of soloists will include Mme. Lillian Nordica-Doehe, who will be heard on Wednesday evening, when she will sing the part of *Elsie* in Sullivan's Golden Legend, on Thursday evening and again on Friday afternoon, when her last number will be *Isolde's* Liebestod from the finale of Tristan und Isolde.

Mr. Edmund Schuecker, harpist of the Chicago Orchestra, and Mr. Heinrich Schuecker, his brother, who fills the same position in the Boston Symphony Orchestra, have been engaged to play in the next Worcester (Mass.) musical festival. Two original compositions by Mr. Edmund Schuecker will be brought forward—a concertstück for two harps and a solo number, *Fantasia di Bravura*, to be played by the composer.

Miss Viola Campbell, soprano singer at the North Avenue Congregational Church, Cambridge, and Everett M. Waterhouse, a member of the Harvard Glee Club and tenor at the Mt. Vernon Church, Boston, were married at Lowell July 8. Mr. and Mrs. Waterhouse will spend the summer at the bridegroom's home in Maine, and he will resume his studies as a member of the class of 1898 of Harvard College in the fall.

On Thursday, June 25, Mr. Fred Field Bullard and Miss Maud Gardner Sanderson were married at the home of the bride's mother on Walnut avenue, Roxbury. Rev. Percy Browne officiated. The bridegroom is well known as a writer of music and a teacher of harmony.

**Cincinnati Odeon.**—The management of the Odeon has been intrusted to Mr. S. C. Hayslip in addition to his other work in the Cincinnati College of Music. The Odeon promises to be the most popular concert house in the city, and will book all leading musical attractions.

**Vienna.**—The Imperial Opera of Vienna gave, during the last season 319 performances of sixty-one operas and twenty-one ballets. Four of the former and one of the latter were given for the first time. Frau Kaulich sang 107 times, the basso Reichenberg, 100 times, and Van Dyck and Winkelmann, 50 times. Nine Wagner operas were given at thirty-seven performances.

**A Record Breaker.**—M. Luigi Novara gained a gold medal at Turin in a long distance contest of mandolinists. He played his hapless instrument for twenty-three hours and fifty-five minutes. The fourteen competitors, seven male and seven female, were allowed to eat and drink during the struggle. Three ladies held out for eighteen hours.

**Nuremberg.**—The director of the Nuremberg Museum, Dr. Gustav von Bezold, produced at a late historical concert an overture in the form of a suite by Johann Christoph Bach (1643-1703), a cousin of the great Johann Sebastian, a work which exists only in manuscript in the Berlin Library. Other numbers were a Concerto Grosso, by Francesco Geminiani (1666-1762), with remarkable violin effects, and J. Sebastian's D minor piano concerto with string orchestra.



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[Translation.]  
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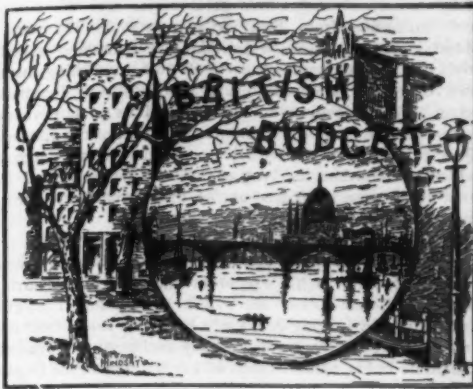
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LONDON, W., July 4, 1896.

**A**mericans in London—and just now the hotels and streets are full of them—will celebrate the Fourth of July by a banquet to be held this evening at the Criterion Restaurant, in the Great Hall, under the auspices of the American Society. The chair will be filled by Mr. Bayard, the United States Ambassador, and among others who will speak will be Sir Richard Webster, Q. C., M. P., and Mr. James Bryce, M. P. An interchange of compliments between the hosts of the occasion and their guests may be expected, the American Society having for one of its aims the promotion of friendly and social relations between this country and the United States. Bartholdi's figure of Liberty, on a reduced scale of course, will, with State and national emblems and the American and English flags, adorn the banquet hall, and American artists will provide the musical entertainment. This festivity has no connection with the private fixture arranged to take place at the Magazine in Hyde Park, when there will be a meet of coaches, buggies and vehicles of American build. At various places of entertainment fêtes in honor of the day have been organized, special significance attaching to the Crystal Palace program and the symbolical firework display. In the East End of London the Trades Exhibition is also making a feature of the event, and a baseball match is specially organized to take place at Balham.

The Grand Duke, which is now being played at the Savoy Theatre, will be withdrawn for the present season after Friday, July 10, as Madame Palmay goes then by arrangement to Budapest for two months. Mr. D'Oyly Carte will give performances of *The Mikado* in the evenings, as well as on Saturday afternoons, on and after Saturday, July 11.

The *Daily Telegraph* has received a large number of letters respecting a proposed memorial to the late Sir Augustus Harris, all agreeing that something should be done to perpetuate the memory of the famous impresario, but differing widely in idea about the form it should assume. Several of the writers suggest that a committee should be formed of influential personages who would discuss the best method of carrying into effect what appears to be a universal wish, and when they have given their decision subscriptions could then be invited.

The number of persons present at the Crystal Palace Saturday on the occasion of the jubilee performance of *The Elijah* was 23,007.

Mr. Mendelssohn Parry, the concert agent, has taken new premises at 11 Northumberland Mansions, Northumberland street, near Baker street. Mr. Parry is a son of Dr. Joseph Parry, of Cardiff, and naturally he has a large

Welsh connection as well as the one he has worked up in England and Scotland.

Mme. Liebhart held one of her popular "at homes" on Sunday afternoon, when a large number of people were present and listened to a long and interesting program. Among the artists who took part were Miss Pauline Joran, Mme. Clara Poole and Miss Blanche Raby.

Miss Fanny Davies gave a delightful musicale yesterday, when a large number of the friends of our highly esteemed English pianist passed a most enjoyable afternoon.

Artists and the public will be interested to know that Mr. Daniel Mayer has, in consequence of the great amount of work devolving upon him in connection with his various enterprises, disposed of the "Concert Direction Daniel Mayer" to Mr. W. Adlington. This gentleman, who will carry on the business under the same title and with the same staff, is a well-known musician and a member (one of the original 100, we believe) of the Royal Academy of Music. The management of the business will be in the hands of Mr. J. D. McLaren, who has acted for Mr. Daniel Mayer in that capacity for some years.

Lady Harris returns her most sincere thanks for the kind letters and telegrams containing expressions of sympathy received during her sad bereavement. Her ladyship finds it impossible to thank the writers individually, owing to the large number received.

The marriage of Miss Dorothea Baird with Mr. H. B. Irving is fixed to take place at St. Pancras Church, London, on Monday, July 30, and not at Oxford, as previously announced.

On Wednesday the wife of General Collins, United States Consul-General, entertains the Ancient and Honorable Artillery Company of Boston at lunch, at the Hotel Cecil. The Boston company is a branch of the Honorable Artillery Company of London, and was founded in 1727 by the colonists of the New Plymouth settlement. It was the first organized military body in America, as the parent corps was in England, and the germ from which sprang the trained bands of Washington. The company will be royally entertained during the week. They arrive on Tuesday, and for every morning, afternoon and evening something interesting has been arranged.

The National Eisteddfod of Wales opened on Tuesday at Llandudno. Lord Mostyn, as president of the festival, opened the Cymrodyrion section, and Professor Herkomer presided over the proceedings of the first Eisteddfod meeting. The professor expressed the belief that the day would come when an emotional people like the Welsh would excel in art as they did now in music. In the customary choral competition the chief prize of 200 guineas was awarded to the Builth choir.

Mr. Frank Novara has been appointed by the committee of the Royal Academy of Music a professor of singing, to fill the vacancy created at that institution by the election of Mr. W. H. Cummings as principal of the Guildhall School of Music. Mr. Novara, despite the foreign pseudonym which, in accordance with the custom of the period, he adopted when he made his debut at the opera, was originally a West Country church vocalist, and he has frequently sung at the Three Choirs and other festivals. His family name is Naish.

Tristan and Isolde will be given again to-night, Saturday, when the stalls will be 25 shillings.

Among our callers at Princes street this week have been Miss Elmira Sandmeyer, soprano, from New York, who has recently been studying with Mme. Marchesi; Mr. and Mrs. Dayton C. Miller, of Cleveland, Ohio; Mr. James W. Hill, of Haverhill, Mass.; Miss Carrie Hirschman, the New York pianist, who is staying a few days in London before going to Berlin and Vienna, where she will probably take a few lessons from Professors Barth and Leschetizky; Mr. Franz Kneisel, who called to bid me "au revoir" and whom I was unlucky enough to miss, and so

could not give him my congratulations on the extraordinary success which has rewarded him and his confrères in London; Mrs. Harmon-Force, the dramatic soprano from New York, who made her London debut in Arditi's *Le Seron Rose*, accompanied by the composer, this past week; Mrs. L. A. Nicholls, Mr. Fred W. Primer, Geo. P. Bent's "Crown" interests; Mr. William Keith, Signor Lardelli, the Australian composer, and many others.

Mr. Hirschberg has completed arrangements with Gregorowitsch, the celebrated Russian violinist, for the season of 1896-7, and with Mr. David Bispham for his concert work. I have received a letter from Mr. Bispham saying that he has arranged with Abbey & Grau to appear in a number of characters, and he will sail for America about November 1. I must congratulate the New York management on securing an artist who has won his way to the very top of operatic interpretation. His *Beckmesser* is one of the finest things which was ever done under the late Sir Augustus Harris. Mr. Hirschberg has also arranged with Miss Fanny Darling Jacobs, the young gold medalist of the London Academy, whose violin playing has been very favorably received here, to go out for the season.

Mr. Hirschberg sails on Wednesday, and is still in negotiation with two or three people whom I may be able to announce next week.

Mr. Henry Wolfsohn sailed on the *Augusta Victoria* from Hamburg.

#### CONCERTS.

Herr Reisenauer gave his only recital this season before a well-filled hall on Tuesday afternoon. The program calls for no special comment, for it contained little that has not constantly been heard throughout the musical season—with the exception of a *Fantasia* by Haydn, whose piano music is, in our opinion, wholly unsuited to the concert room. The pianist was in good form, the delicacy of his pianissimo being well exemplified in Schubert's *Theme and Variations* in B flat, and the cadenzas of Chopin's *Barcarolle*, while the latter composer's *Mazurka* in B minor was given with a good deal of spirit. Why do pianists so seldom let us hear Chopin's mazurkas? They are full of beauty, and are, perhaps, the most characteristic compositions of the Polish master. It cannot be that they are too national in character! Liszt's Hungarian Rhapsodies, which are deeply dyed in local color, are to be heard at every recital, whether the pianist has seized the spirit of the gypsy music or not. Herr Reisenauer played No. 19 of these same rhapsodies—a piece which seems to have hovered in the air lately, for we have heard no fewer than four pianists wind up their recitals with its well-known strains in the last few weeks, not to mention Joachim's arrangement played by the brothers Ysaye at their last concert.

The jubilee of Mendelssohn's *Elijah*, which actually comes on August 26, was fittingly celebrated at Sydenham on Saturday afternoon by a performance, on Handel festival scale, under Mr. Manna. Over 23,000 people visited the Crystal Palace that day, and judging from the vast concourse of listeners a very large percentage of the people must have attended the performance. The audience and the large choir and orchestra certainly made an imposing sight. The balance of the choir and their singing was better than usual. With two or three exceptions their work was exceedingly well done. Mme. Albani was in remarkably fine voice, and her delivery of the soprano music was really a rare treat. This was all the more remarkable after her singing the trying rôle of *Isolde* on the previous evening. Contrary to custom, she also sang the youth's music, which was very effective. Miss Clara Butt also sang, contrary to custom, *Woe unto them!* scoring a triumph in this as in *O rest in the Lord*. Her magnificent voice was again greatly admired. Mr. Lloyd sang the tenor music in his usual faultless manner, and Mr. Santley, once more in good voice, aroused his hearers

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## PIANO SOLO.

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## HARMONIUM.

HESS (CH. L.)—Six pièces, composées sur les chants des églises protestantes. 1 vol. Bib. Leduc.

## GREAT ORGAN.

SALOMÉ (TH.)—Dix-sept pièces nouvelles (de volume).  
L'ORGUE MODERNE, publication spéciale de Musique pour Grand Orgue, paraissant quatre fois par an sous la direction de Ch. M. Widor.  
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to great enthusiasm in *Is not His Word*, and some of the other solos. Mme. Clara Samuelli took the second part in the duet *Zion lifteth her hands*, and in *Lift thine eyes*, and Miss Jessie King, Messrs. R. Grice and W. H. Brereton sang in the concerted numbers.

It was fortunate that Mme. Blanche Marchesi transferred her second recital from the small Queen's Hall to St. James' Hall, for the former would scarcely have held the large audience who assembled to hear the French artist on June 25. Mme. Marchesi literally charmed her audience with her perfect singing. Her voice is exquisitely developed; training here has done its utmost and has accomplished success. Her upper register is clear and limpid, the chest register firm and unaffected. In her lower middle voice there is a want of clearness, which to some persons may be distasteful, but which in our opinion gives a sensuous tone that is far from being displeasing. There is in her voice none of the "angelic" quality such as Melba possesses, and which finds its prototype in the boy soprano. In homely and pathetic songs Marchesi is at her best. Brahms' lullaby, *Sandmännchen*, she sings *à ravir*. Several songs were encored, and every face in the audience gave evidence of just appreciation. Mme. Marchesi's collaborateur, Herr Heinrich Kiefer, is a 'celist with exceptional skill. His technique and tone are good, and his playing is refined and intelligent.

Wednesday was the last opportunity for this season to hear Mme. Patti. In her genre she has been unequalled, and the public appreciated the few opportunities she gives of enjoying her exquisite singing of the old and well-known arias. These might, perhaps, be a little tedious in this novelty-craving age, but she sings them with such charm that the public still waxes enthusiastic over her art. The Albert Hall was full to overflowing, a very brilliant sight. Mme. Patti gave *Luce di quest'anima*, cavatina from Donizetti's *Linda di Chamounix*, and Schubert's *Ave Maria*, followed by encores, *Home, Sweet Home*, and *Comin' through the Rye*. The most perfect enjoyment was the duet from *Faust*, with Mr. Ben Davies. Mesdames Fisk and Gomez and Mr. Santley were all highly appreciated. Piano and violin solos were given by Mr. Albert Lockwood and Miss Ethel Barnes. The former displayed much musical intelligence, as well as a fine technique. The Meister Glee Singers wound up with Caldicott's quaint quartet, *The House that Jack Built*.

It is interesting to note that Mr. John Dunn, who gave his first concert in St. James' Hall on Saturday afternoon, June 27, is the only British born soloist who was engaged by the Philharmonic Society this year. The good opinions gained by him on that occasion were fully confirmed on Saturday, when he played the Paganini concerto in D (first movement), for which he was encored. The *Trille du Diable*, Tartini, and the adagio from Spohr's eleventh concerto were both played in a conscientious manner, and showed a good deal of artistic feeling. Mr. Dunn seemed more at home in Paganini's *Double Harmonic Variations* than in the impossible *Moto Perpetuo* in octaves which followed. Miss Adelina de Lara assisted the concert giver in Sinding's charming suite in A minor, and played several solos, one of which, Popper's *Spinnlied*, was rendered delicately and well. Mme. Gomez contributed two songs.

Mr. Hirwin Jones always scores a great success at his annual concert, and this year has proved no exception to the rule, Steinway Hall on the 23d ult. being filled with a large and fashionable audience.

Mr. Gallrein's concert contained a well chosen program, executed by such well-known artists that it needs hardly any comment as to its excellence. The concert giver played Corelli's sonata for violoncello and piano with Mr. Hamish MacCunn, and Rubinstein's Sonata, op. 18, with Herr Reisenauer, and some solos by Bach, MacCunn and Popper—all most interesting performances. Herr Reisenauer played Chopin and Liszt for his soli, with all his exquisite technique. Mme. Amy Sherwin sang Clutsam's *Wedding Song*, and gave as an encore a German song which I fancy is called *Dornröschen*. Her German declamation shows that she has had the advantage of Julius Stockhausen's teaching. Herr Hugo Heinz gave songs of Brahms and Oscar Meyer; this latter composer's songs

will, I hope, become better known after his concert, which is to take place next week. They are very good.

Miss Nellie Rowe gave an excellent concert at 7 St. James' square on June 24, by permission of Lord Egerton of Tatton and the Duchess of Buckingham. This Australian contralto's beautiful voice has not lost its richness, but she has gained much in effectiveness since we last heard her. Mr. Oscar Meyer's charming setting of *Du bist wie eine Blume*, Miss Maude V. White's *A Youth once Loved a Maiden*, Fauré's *Le Secret*, and *Quando a te lieta* were given most artistically.

By command of the Queen a state concert was given on Monday night at Buckingham Palace. Their Royal Highnesses the Prince and Princess of Wales, with their Royal Highnesses Princess Victoria and Princess Maud of Wales, attended by the Countess of Macclesfield, the Duke of Abercorn, the Earl of Gosford, Lord Colville of Culross, the Hon. Henry Stonor and Major-General Stanley Clarke, escorted by a detachment of the Royal Horse Guards, arrived at the garden entrance of the palace from Marlborough House.

Among those present were His Royal Highness the Grand Duke of Mecklenburg-Strelitz, Duke of Saxe-Coburg and Gotha, Duke and Duchess of Connaught and Strathearn, Prince and Princess Christian of Schleswig-Holstein, and Princess Victoria and Prince Christian Victor of Schleswig-Holstein; Princess Louise, Marchioness of Lorne, and the Marquis of Lorne; Duchess of Albany, accompanied by Princess Elizabeth of Waldeck, Duke and Duchess of York, Duchess of Fife and the Duke of Fife, Duke of Cambridge, Duchess of Teck and Duke of Teck, Prince and Princess Edward of Saxe-Weimar, Prince of Leiningen, Princess Victor of Hohenlohe, and two Countesses Gleichen, Prince and Princess Adolphus of Teck, the Thakore Sahib and Maharanee of Gondal, Prince Victor, Prince Frederick, and the Princess Duleep Singh, and the Nawab Sultan ul Mulik.

The following was the program:

Coronation March.....	Meyerbeer
Aria, <i>Ombra mai fu</i> .....	Händel
Madame Eames.	
Song, <i>L'Addio</i> .....	Mozart
Mr. Hispam.	
Chorus, <i>Gypsy Life</i> .....	Schumann
The Choral Class of the Royal College of Music.	
Air, <i>Mignon</i> .....	Thomas
Madame Mantelli.	
Chant d'Amour, <i>Valkyrie</i> .....	Wagner
Signor Alvarez.	
Festival March.....	Clement Harris
(Composed in honor of the wedding of Her Royal Highness Princess Maud of Wales.)	
Conducted by the Composer.	
Chanson, <i>La Cloche</i> .....	Saint-Saëns
Madame Eames.	
Song, <i>The Lost Chord</i> .....	Sullivan
M. Plançon.	
Quartet, <i>Un di se ben</i> .....	Verdi
Madame Eames, Madame Mantelli, Signor Alvarez, M. Plançon.	
God Save the Queen.	
Conductor, Sir Walter Parratt.	

The orchestra and chorus (consisting of 160 performers) comprised Her Majesty's private band, assisted by the leading members of the Philharmonic Society's orchestra, and the chorus selected from the students of the Royal College of Music.

The Kneisel Quartet may be said to have conquered musical London, so slow as a rule to recognize the merits of artists whose works and names are almost unknown here. At their concert on Thursday, unfortunately the last this season, the well-filled hall showed how their fame has spread, and if they visit us next year, and their agent makes their coming universally known, there is no doubt whatever of their receiving a very warm welcome. We have quartets in London almost without end, but there are few in the world to equal the one which has come to us from Boston. Long association and training in the same schools has placed these players in complete accord with one another, and all who have been so fortunate as to hear them in London have been loud in their praise of the sweetness of tone, delicacy of shading and refinement of interpretation to which they have attained.

Their program contained Beethoven's Quartet in C

sharp minor, Mendelssohn's in D major, and the theme and variations from Schubert's quartet in D minor. Messrs. Kneisel, Roth, Svcenski and Schroeder sailed to-day on the *Campania*, and we all join in wishing them bon voyage and a speedy return to our shores. I cannot recall any musicians who have visited us of late years whose success has been so emphatic as that of the Kneisel Quartet, and it is absolutely certain that it is a success which will continue as long as they can be persuaded to visit us, because it is based on the firm foundation of true musical worth.

WILL OF SIR AUGUSTUS HARRIS.

By his will, which is dated April 20 last, Sir Augustus Harris appoints as his executors his wife, Lady Harris, and his brother-in-law, Mr. Frank B. Rendle. The will commences by leaving it to Lady Harris to select from his property such souvenirs as she may decide, and to present the same in his name to such of his friends as she knows he cared for, and who cared for him, and he gives her absolute discretion with regard to the same. The will then gives the executors absolute power and discretion either to continue and carry on for such period as they may determine all or any of the various operative, theatrical and other businesses in which he was engaged, or from time to time to dispose of the same or any part or parts thereof as they may think fit. He bequeaths to Lady Harris all the gold, silver and other articles which have been presented to him, and also all his household furniture, and all his horses and carriages, and he leaves the residue of his estate as to one equal half part to Lady Harris, and as to the remaining half in trust for his daughter, Miss Florence Nellie Harris.

The executors find it necessary, in order to enable them to deal with the various pressing matters of business that require immediate attention, to obtain probate at once, without waiting for the preparation of the various inventories and valuations of the property, which, on account of their magnitude, will take a considerable time to complete. They have, therefore, arranged with the authorities at Somerset House to grant probate in the first instance in respect of £23,677 2s. 9d., being the balances standing to the credit of the late Sir Augustus Harris' drawing accounts at his bankers. The inventories and valuations of the remaining property will be completed as soon as possible, when the further affidavits will be made and the additional duty paid.

ALBERT HALL CONDUCTORSHIP.

Dr. John Frederick Bridge, one of the most genial and popular men in the profession in England, has been appointed as the third conductor of the now world-famous Royal Choral Society. He has always had success in conducting choral bodies, and usually gets splendid work from amateurs, more through his humor than anything else.

He is a native of Oldbury, where he was born on December 5, 1844. He studied first with his father, John Bridge, lay clerk of Rochester Cathedral, and afterward with Mr. J. Hopkins, of Rochester, and Sir John Goss, of St. Paul's. For six years he was organist of Manchester Cathedral and lecturer at Owens College, but in 1875 he became permanent deputy to the venerable James Turle, and afterward titular organist of Westminster Abbey, where he has officiated for twenty-one years. He took his degree (by examination) as Mus. Doc. Oxon. in 1874; in 1890 he became Gresham professor, and he has acted as examiner for musical degrees at three of our universities.

Dr. Bridge is a prolific composer, his work embracing oratorios and cantatas written for the musical festivals, as well as part songs, services and anthems. He is a professor at the Royal College of Music, and in his Gresham lectures has given to the world much valuable information as a result of his exhaustive researches in some directions.

The best wishes of the musical world will naturally be extended to Dr. Bridge in his carrying on the work so ably done by our late Sir Joseph Barnby. The choir has been brought to a high state of efficiency, and its continuance has a far-reaching influence for the good of art.

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confidence into the depths of the inner actions of the soul, and from this innermost centre of the world fearlessly created its outward form. In weaving the words and versification of this work the whole expanse of the melody was already sketched, that is to say, it was already poetically constructed; and when this is the case there must be a much closer union of poem and music than in my earlier experience (as, for example in my conception of the Flying Dutchman), and the melody and its form will prove much richer and more inexhaustible than one can have any idea of who has not experienced this."

So wrote Wagner in the autumn of 1860 to Fr. Villot in Paris, and these words may explain to many who witnessed the performance on the 30th ult. at Covent Garden why this music seems to stand by itself on a pinnacle of superlative greatness. The presentation of the masterpiece on this occasion had excited much interest, for the brothers de Reszké and Mme. Albani were to sing the principal parts in the original German for the first time in England. However much anticipation had forestalled their efforts, it was more than realized. It may be advanced that every actress is at her best when she is being made love to; and when the lover is an ideal exponent of his part, that best is likely to be very good indeed. Hence, perhaps, it was that Mme. Albani has seldom been heard to greater advantage than on this occasion. M. Jean de Reszké's impersonation of *Tristan* was, above all, intensely human, and it is therefore not surprising that so sympathetic a temperament as that of this prima donna should be excited to strenuous efforts. The rendering of the great love duet was superb, and one wished the meddlesome *Melot* as far away as doubtless did the lovers in olden days. No less impressive was Mme. Albani's singing and acting in the last act, and *Isolde's* expiring glance at *Tristan* and the fall backward with arms outstretched were inspirations born of the fervency of the moment. The most noticeable feature of M. Jean de Reszké's impersonation of *Tristan* was the consummate art with which the text was declaimed. There was no ranting or undue forcing of the voice, but every word came to you mated with exquisite beauty of tone and the utmost depth of expression. It was indeed glorified speech. Those who heard it will assuredly never say that Wagner's music is unvocal. Unconventional it is, but unsingable in the fullest sense it is not. Mr. Edouard de Reszké looked "every inch a king," and the inches were many. This personage has a good deal to say to the young people, and sometimes one is inclined to wish it were less voluminously expressed, but the dignity and deep feeling imparted to his words by Mr. Edouard de Reszké prevented any sensation of tediousness, and the magnificent sonority of the artist's voice gave remarkable impressiveness to his utterances. Mr. David Bispham's impersonation of the faithful *Kurvenal* (albeit he is a bad nurse to leave his patient while in the height of delirium) has long been accepted as unsurpassable, and it was as complete and effective as usual. The sympathetic part of *Brangäne* was intelligently sustained by Miss Meisslinger, and *Melot*, the *Steersman* and the *Shepherd* were respectively personated in a capable manner by Signor Piroia, Mr. Edwin Wareham and Signor de Vaschetti. The chorus apparently thought that a few imperfections would increase the realistic effect of the sailors' singing, but too great praise can scarcely be given to the orchestra for the masterly way in which the important and intricate instrumental portion of the work was interpreted. Signor Mancinelli's great abilities as a conductor have never been more conspicuously shown. Only those who have some acquaintance with the score can have a conception of the herculean task set before the director, a task that indeed none but those who combine long years of experience with the possession of special natural gifts can hope to accomplish satisfactorily. It is scarcely necessary to say that such a performance elicited the liveliest manifestations of appreciation from a house crowded in every part, and that those to whom the excellence of the rendering was chiefly due received at the close an ovation. Nor was the impresario forgotten, to whose energy and talent were due so complete a presentation of the great music-drama. Many were the words of appreciation heard in the lobbies, and much regret expressed that he was not there to witness so brilliant a result of his labors.

Boito's *Mefistofele*, performed on Wednesday, is always welcome to musicians. The fine choral writing in the prologue, the boldness of conception in the Walpurgis scene, and the lyrical beauty of the garden scene, *Margherita's* death scene, and the classical Sabbath, combined with the masterly and picturesque orchestral portion, all go to make the work peculiarly attractive to students of opera. Miss Macintyre may be said to be heard and seen at her best in this work. Her embodiments of *Margherita* and *Elena* are remarkable for histrionic power and charming presence. Vocally, also, Miss Macintyre attained a high level of the art, and there was good cause for the enthusiasm which her singing several times evoked. She was admirably supported by Signor Cremonini, who, as *Faust*, once again showed his great dramatic perception. This was specially noticeable in the epilogue, in which his assumption of the old and wearied *Faust* contained a touch of genuine pathos. The parts of *Marta* and *Pantalis* presented no difficulties to Mme. Mantelli, by whom they were effectively sustained. A feature of the evening was the impersonation of *Mefistofele* by Mr. Edouard de Reszké, whom nature has peculiarly endowed for the part—I mean, of course, merely with regard to voice and figure. Clad in black, with lurid gleams of scarlet flashing from various parts of his dress, with a vocal organ that seemed capable of defying the whole strength of the orchestra, and with a king-like dignity of bearing, M. de Reszké presented an embodiment of Satanic power not easily forgotten. It was magnificent. The orchestra, under Signor Mancinelli, did full justice to the clever and unconventional score, and, as a whole, the interpretation of the work reflected great credit on the management.

FRANK V. ATWATER.

**From Madam Ashforth.**—Mr. and Madam Ashforth sailed for Europe some weeks ago and are sojourning in Bad-Nauheim, Germany. Madam Ashforth, while in Frankfurt, met Professor Stockhausen, who, we are sorry to hear, has just had an operation performed for a cataract on both eyes, one eye only being successful.

Miss Behnne, pupil of Madam Ashforth, is spending her vacation in New York, and returns to Breslau, where she is a great favorite at the opera.

Charles Kaiser, tenor of the Cathedral, has been engaged at the opera in Breslau.

**Ricordi and Neumann.**—With regard to the reports of a projected Italian tour of Neumann with Wagner works, it is now stated that Angelo Neumann has not in any way attempted to infringe on Ricordi's performing rights on Wagner's works, and that therefore Ricordi had no occasion to protest.

**Verdi.**—The work on which Verdi is engaged is *The Tempest*, a Shakespearean piece he has long been desirous of setting to music. Boito has furnished the libretto, and the opera will be finished this year.

**Pecksal.**—The young violinist Louis Pecksal was lately run in by a London policeman on the charge of being a female pickpocket in disguise. The virtuoso was locked up for four hours till Daniel Mayer rescued him.

**Budapest.**—A new one act operetta, *Matthias Corvinus*, by Charles Frolzer, will be given at the Theatre Royal, Budapest, at the commencement of next season.

**Mascagni.**—Letters from Pesaro state that Mascagni is at last working on a new opera. The libretto is by Targioni, and treats of a highly dramatic Japanese subject.

## Otto Oesterle.

THE approaching anniversary of the death of Otto Oesterle brings to mind a beautiful poem, and one very little known, written by Louisa N. Alcott, entitled *Thoreau's Flute*. A more exquisite thing in sentiment and expression can scarcely be imagined—a snow crystal in words, so delicate, so pure, so faultless, and to me so singularly suggestive of our own incomparable Oesterle, that I send it in full to THE MUSICAL COURIER, through whose columns I ask that it may reach the many readers of that paper and the devoted friends of that great artist:

### I.

We sighing said, "Our Pan is dead;  
His pipe hangs mute beside the river,  
Around it wistful sunbeams quiver;  
But Music's airy voice is fled.  
Spring mourns as for untimely frost,  
The bluebird chants a requiem,  
The willow blossom waits for him,  
The genius of the wood is lost.

### II.

Then from the flute untouched by hands  
There came a low, harmonious breath;  
For such as he there is no death,  
His life the eternal life commands,  
Above man's aims his nature rose,  
The wisdom of a just content  
Made one small spot a continent,  
And turned to poetry life's prose.

### III.

Haunting the hills, the stream, the wild,  
Swallow and astor, lake and pine,  
To him grew human or divine,  
Fit mates for this large hearted child.  
Such homage Nature ne'er forgets,  
And yearly on the coverlid,  
'Neath which her darling lieth hid,  
Will write his name in violets.

### IV.

To him no vain regrets belong,  
Whose soul, that finer instrument,  
Gave to the world no poor lament,  
But wood notes ever sweet and strong.  
O lonely friend he still will be  
A potent presence, though unseen,  
Steadfast, sagacious and serene,  
Seek for him not—he is with thee.

Otto Oesterle was so far from being ordinary, either as a man or musician, that the eulogistic words that naturally rise to our lips seem in speaking of him to be unsuited and meaningless. Not that he deserved any greater tribute than others who have gone before, but one different from all others; and this little poem with its inexpressible pathos seems to breathe out the very spirit of that poet-musician, as through the "liquid throated flute" he himself breathed out his soul.

His face, as sad in repose as it was radiant in animation, was a perfect outward expression of the many contrasting characteristics of the man—such a strange blending of strength and tenderness, laughter and tears, such frankness tempered with such reserve; so excitable, so calm, so liberal, so just, so patient, so restless; such sunlike gaiety and such passionate and poetic sadness! Extremes so interwoven and interlaced as to remind one of a rich piece of changeable silk, the colors of which appear and vanish according to the changing light.

He was not simply a man, but a character, an individuality. He was not simply a musician, but an artist in every pulse and fibre of his being, and, more than that, he was a genius. "For such as he there is no death," Well said—they do not die, they simply disappear. A. B. C.

**Munich.**—Possart intends to produce, carefully new mounted, Beethoven's *Fidelio*. The opening scenes of the first act will be laid in the dwelling room of the jailer, as was the case at the first performance at Vienna, in order to give a more fitting background to the family life of the Rocco. Prof. Edward Grützmacher has designed the scene of the prison in the third act.

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SOME one suggests that the bicycle could readily be accompanied by a musical instrument, as the wheel affords power in itself, and all that is subsequently necessary is the instrument, which could be placed between the spokes. Each rider then could have his own musical instrument which could accompany him as he rode. During the scorching process the tempo would of course be very rapid, while the ordinary movement would make it a slow andante, which might put the rider to sleep.

THE Monday cable announces that all the seats for the Bayreuth performances have been sold, and that those who desire to attend and who have not already purchased their seats will be obliged to pay large premiums.

This is nearly always the case. There is such a large element of musical people that is dilatory in these actions in festival matters, and particularly with these Bayreuth festivals, which are given at such a distance, that they necessarily must suffer from crafty speculators who get their hands into the ticket sales in Europe just as readily as they do here the moment they discover that the performance will become attractive.

We do not believe that Cosima Wagner participates in any of these transactions by means of which these tickets are forced to a premium price, but if, as the cable says, the premium must be paid, it is first-class evidence that those who purchase the tickets do not do so for the purpose of attending the festival, for if they did no tickets would be for sale at all, and naturally the premium would disappear.

THE conference that has been engaged in Paris in revising the Copyright Convention of Berne has completed its work. Most of the changes proposed refer to authors of the countries embraced in the Copyright Union, but to outsiders the change in Article 3 of the convention of September 9, 1886, is of interest. This article will read:

Authors not belonging to any of the countries in the union, but who have published or caused to be published for the first time their literary or artistic works in one of these countries, shall enjoy, for such works, the protection accorded by the Convention of Berne, and the present additional clause.

The provision with regard to pirated or counterfeit works, contained in Article 12, will henceforth read:

Every pirated work can be seized by the proper authorities of the countries of the Union where the original work has legal protection.

In a section devoted to the interpretation of the various articles of the Convention of Berne, September 6, 1886, the second article gives the following definition of publication:

By published works is understood works issued (*éditées*) in one of the countries of the union. Consequently the representation of a dramatic or dramatico-musical work, the performance of a musical work, the exhibition of a work of art, do not constitute publication in the sense of the preceding articles.

The next copyright conference will be held within the next ten years at Berlin, by which time it may be hoped that the United States may join the other great powers in giving protection to artistic and literary properties.

### THE OPERATIC SITUATION.

IT has not yet been definitely announced whether Mr. Maurice Grau has been selected or appointed the successor of Sir Augustus Harris, and a cablegram in the Sunday papers further complicates speculations on the subject by stating that a committee of subscribers of opera at Covent Garden will assume charge of the affairs of the opera for the time being. As we say, all speculation on the subject is useless, but the announcement of Sunday certainly makes it appear as if opera in London will not be under single handed management. Now it appears that in New York a similar state of affairs will prevail, for under the reorganized Abbey, Schoeffel & Grau Stock Company the management of affairs will be in the hands of a board of directors—something equivalent to the London condition.

Operating opera under such auspices would be a new experiment. There would, for instance, be sub-

committees. A sub-committee of finance, a sub-committee on stage and scenery, a sub-committee on chorus and orchestra, a sub-committee on stars and artists. Of course all this is hypothetical, yet it does not appear as if under the board of directors and a committee of subscribers the conducting of the enterprise would devolve upon any one man, or any one man would be any other than a mere clerk or secretary without responsibility.

He would be obliged to submit everything to the board of directors or to the various sub-committees, and these again would report to the general committee or board of directors. Under all conditions it would be a complicated state of affairs, but it seems as if it is now to be tested, not only here, but in London.

This also gives Colonel Mapleson an opportunity, if he should come over, to demonstrate the advantage of single generalship, if there are any advantages.

We hear that the colonel is representing to the artists who are to come over here that his financial basis consists of guarantees of the managers and owners of the opera houses here. So far as we can understand there is not a single manager of any opera house or theatre who made such an arrangement with Colonel Mapleson who could afford to do it, for it involves a tremendous risk, even here in New York, much less in other cities.

There is a probability that the management of the new Cincinnati Opera House, which has been substituted for the old Music Hall, has effected some arrangement with Col. Mapleson in the shape of a guarantee, but we doubt very much whether there is any other instance to be found, and we cannot conceive of any such possibility. The artists announced by Colonel Mapleson are unknown in this country, but that is no reason for supposing that they are very well known in Europe.

Mr. Walter Damrosch is going ahead with his opera and will begin his season in December in Philadelphia. It will last either five or seven weeks, we do not exactly know which. His New York season will, as has already been stated, take place after the Italian season at the New York Metropolitan Opera House, and Mapleson will of course hold the fort at the New York Academy of Music, and the dates have already been published in this paper.

### THE RAREE SHOW.

THE growing habit of "all star" casts wherever an exceptional bait for financial results is designed to be put forward begins to threaten the musical atmosphere with melancholy vitiation. The most recent attempt was in the performance of Patience on Friday evening last, July 10, at the Herald Square Theatre, when Lillian Russell played the dairymaid, and a galaxy of separate prime donne and primo gentlemen consented to fill the surrounding rôles which they believe themselves to have ages ago outgrown.

This little flight of midsummer madness is unimportant in itself beyond the fact that it is another evidence of the development of a vulgar demand generated in the public by a vulgar supply which it has unluckily been unable to resist. These star casts present a list of names which separately are associated with good art but which in such irregular combination, subordinate and ill fitting, produce infinitely less satisfactory results than would the respectable but accustomed list of mediocrity.

To affect that these extra combinations produce anything like extra artistic results is absurd and offensive to honest intelligence. The "star" will not subordinate his light; he cannot be supposed to learn in one performance just how to feel himself a respectably useful component part of a scheme where he has been used to have matters revolve by him and round him. All that may be urged to the contrary it will be found in 99 cases per cent. that with all a good artist's appreciation of detail, of the gravity of subdued lights in the background he considers these as apart from himself, and aut Cæsar, aut nihil, finds no usefulness unless in the very front of action. As for sinking himself into the perspective of a small part, he will see the reason, the better the artist the stronger will show the reason, but he will not be able to accomplish it. The emphasis of habit and assertion will always obtrude, and despite himself a leading artist will with a small part do one of two things—either push it into undue prominence, or on the other side in the ex-



treme effort to efface himself manage also to stultify and efface the past.

These star casts have produced in no instance without recent notice artistic or symmetric exhibitions. It cannot be incidentally urged that performances are enhanced by a full list of primaries for secondary, tertiary and further-down places. Therefore would it be much more honest and satisfactory that the public should be invited to pay for such exhibitions on the proper basis.

Instead of juggling with facts and proposing an unsurpassable performance of this opera or that by an unprecedented list of stars, say nothing of the opera, but simply announce the stars. The idea is a museum idea solely and wholly. It is a rare show, having its total value in the power to demonstrate just how many human curiosities in the shape of singers with well-known names can be ranged in a row before one theatre's footlights on one evening. Let the fiction be killed at once and forever that any public supposes it is going to hear a performance any better—or as good—as they hear at ordinary rates on ordinary occasions by ordinary singers, who are just good enough and no better than their rôles demand.

This all-star vice originated with the Huguenots at the Metropolitan. The services of the extra stars did not intrinsically enhance the performance of this opera to the extent indicated by the charge of \$7 for an orchestra chair. Any light coloratura soprano can sing the music of the florid-voiced *Queen* as fittingly, if not as wonderfully, as Melba, the real dramatic soprano work of the opera falling to *Valentine*. It need not take a consummate artist for the *Duc de Nevers*, who has to look rather than sing well. However, this septet of stars in Meyerbeer's opera set the ball rolling, and the idea seems to grow that so long as the singers are there, fitting or unfitting, some specific success is being achieved. It only needs a list of names.

Carmen with a star *Michaela* followed as a worthy attraction, but there is virtue here, *Michaela* having music to sing well worth the talent of any first rate prima donna. The dramatic world succeeded the operatic a few weeks ago with its tremendous star cast (woefully miscast) of *The Rivals*, and now the little comic opera world must have its innings, and we have had an inadequate performance of *Patience* last week by over-adequate people, with persons like managers and other responsible beings singing in the chorus—to what end?

It is a professional curiosity show; that is the sole virtue and merit of these star cast performances. These people cannot appear labeled in a museum, and so instead they band together and undertake to masquerade through a play or a comic opera in parts they would not condescend to consider interestedly for a second and the public consents to take them seriously and even to tell itself over and over that if it pays extra it is for something artistically extra good.

The nuisance may not easily be abated, but public confidence with itself may be adjusted, and it is growing too late to have intelligent people admit that they go to see a long list of stars in the belief of seeing a performance of superior consistency.

Away with the performance when the truth be told! So many human faces and figures, a rare show, forms the attraction.

#### PILFERINGS FROM PEPYS.

THE English papers have been, once more, discussing when did the conductor of an orchestra begin to beat time with a baton. In London the introduction of the practice is attributed to Spohr in a concert which he directed in 1820. But delvers in that mine of gossip, the diary of the immortal Samuel Pepys, have discovered that he describes the appearance of a lady who conducted the orchestra with a wand which she waved up and down. Of course the pious diarist who was training Mrs. Knipp for the operatic stage, "whereat my poor wife is mad," could not refrain from jotting down the performance of a lady in the arduous post of conductor; but under the date of 1667 he chronicles another conductor. "Again at White Hall, I heard both vocal and instrumental musick where the little fellow stood keeping time." The little fellow was Pelham Humphrey, the composer of several fine anthems and "Composer in Ordinary for the Violins." Pepys adds to the words quoted above, "For my part, I see no great matter but quite the contrary in both sorts of musick."

Opera was just beginning to find its way to Eng-

land and Pepys has lots to say about it and the great manager of the day, Tom Killigrew. The latter spoke as speaks Irving or Daly. "The stage," he said, "was a thousand times better and more glorious than ever heretofore. Now wax candles and many of them; then not above three of tallow; then two or three fiddles, now nine or ten of the best." Shades of impresarii! have we not heard of enlarged orchestras, more elaborate scenery, more effective electric lights? Tom Killigrew always endeavored to introduce good music, and yet he adds, "No ordinary fiddlers get so much money as ours here, which speaks our rudeness still." With such a standard of rudeness as Pepys establishes, where are we? The Italian artists whom Killigrew gathered from several courts of Christendom received £200 (\$1,000) a year apiece; those whom we gather from Paris or London receive—how much? It is worth noting that Killigrew in 1666 said that the city audience was as good as the court audience.

Pepys seems indeed to have had ideas in advance of his time. He objects to the Italian style of libretto and setting.

"To White Hall, and there, in the Boarded Gallery, did hear the musick with which the King is presented this night by Monsieur Grebus, the master of his musick, both instrumentall—I think twenty-four violins—and vocall, an English song upon Peace. But, God forgive me! I was never so little pleased with a concert in my life. The manner of setting of words and repeating them out of order, and that with a number of voices, makes me sick, the whole design of vocall musick being lost by it." He confesses, however, that Grebus (who spelled his name Grabut) had brought the instrumental music by practice to play very just.

In some late numbers of a German trade contemporary there appeared long notices of a newly invented Streichklavier. Is there anything quite new under the sun? Read his experience with the "arched viall": "To the musique meeting at the Post Office, where I was once before, and thither came anon all the Gresham College and a great deal of noble company, and the new instrument was brought called the 'Arched Viall,' where, being tuned with lute strings and played on with keys like an organ, a piece of parchment is always kept moving, and the strings, which by the keys are always pressed down upon it, are grated in imitation of a bow, by the parchment; and so it is intended to resemble several vialls played on with one bow, but so basely and so harshly that it will never do. But after three hours' stay it could not be fixed in tune, and so they were fain to go to some other musique of instruments."

Good-by, old sinner, who writes that music "in a word did wrap up my soul," that "it made me really sick, just as I have formerly been when in love with my wife."

#### Western Music in Japan.

SHANGHAI CLUB, SHANGHAI, CHINA, June 7, 1896.

Editors *The Musical Courier*:

I NOW fulfill my promise to write you on The Status of Our Music in Japan. Having just made a tour of the Japanese isles, while listening for air vibrations suggestive of Western art, I regretfully say that the state of our music in the Land of the Sun can be best illustrated by one monumental zero.

American and European residents in Yokohama, Tokio and Kobe practice our art only in the lowest forms. Rattling pianos and unglued fiddles now and then soar to the height of selections from *Il Trovatore*. The other evening at a private musicale given in honor of a Russian prince, I played the violin obligato to Countess ———'s rendition of that noble work of boarding school fame entitled *The Angel's Serenade*. The countess, of course, sang out of tune, as all titled or very wealthy women do. That, so far, is the most important musical performance I can report. And comparing it to the treatment our art receives at Japanese hands, this moribund interpretation may be regarded as delicious.

The white colonies are not large enough to maintain good teachers, and musicians of any note seldom concertize in places so remote from each other and so far away from art centres. Thus, barring out the occasional visit of a talented amateur from some Western capital, no edifying music is heard from one end of the year to the other. But I am forgetting my theme; my intention was to speak of the condition of our music among the indigènes.

Some years ago a Viennese pianist was engaged to direct the Imperial Conservatory of Tokio. Recently the conceited Japs decided that Western guidance was no longer necessary, and they dismissed their European master.

I doubt if it would be possible to play with a worse in-

tonation, a more execrable phrasing, and an ensemble less ensemble that does the crack military band of Japan. This organization uses our system of notation and our instruments. When I first heard that band—cohort would be a more fitting name—I listened for a full minute to ascertain whether Japanese or Western music was in course of execution. Only then did I perceive that an innocent waltz of *Waldteufel* was the victim. In the other few instances when our art is brought into requisition the same relative worthlessness may be recorded. Therefore I will dismiss the subject wholesale.

Of the native cacophony called Japanese music it is impossible to speak without applying adjectives of the most uncomplimentary sort. In the Mikado's dominions the *koto* and the *samisen* (the ubiquitous instruments of—music; I was about to write "torture") and the human larynx make a specialty of producing spasmodic and catarrhal sounds that never fit either in rhythm or harmony. The best singer is she who scrapes her throat most. Until the end of life my daily prayer shall be: O Dai Butsu, Shinto, Joss, and all ye other gods, preserve me from the uncanny twang of the *samisen*!

I believe I will find a compensation for having suffered Japanese music. When destiny shall assail my ears with bad Western performances I will at once evoke the singing and playing of Tokio's geisha girls. Then, in comparison, unearthly noises will blend like divine chords.

I would respectfully suggest to music critics the use of the epithet "Japanese" whenever they wish to describe something feelingless, out of time, out of tune, and ineffably ugly.

I am undecided as to what direction to take America-ward. Being at the antipodes, I see equal attractions and distances ahead whether I go by Sues or Honolulu. And there is small choice, as at this season I shall find 100° in the shade whatever longitude I reach. I wonder if this is an instalment of what is in store because I once belonged to the musical profession?

LOUIS LOMBARD,

Formerly Director of the Utica (N. Y.) Conservatory of Music.

Address, till August 30, 1896, care U. S. Consul, Colombo, Ceylon.

#### Wolfsohn's Engagements.

THE following is the official announcement from the Wolfsohn Musical Bureau:

Rosenthal, the whole season, beginning November in New York.

Carl Halir, the great violinist, and universally considered Joachim's worthy successor, November and December, 1896, and part of January, 1897.

The Bohemian String Quartet in spring 1897 very likely March and April.

Camille Seygard, the concert and oratorio soprano, during the whole season, beginning in November.

Adele Aus der Ohe, after January until May.

Pfrangcon-Davies, from the beginning of December for the balance of the season.

Neither Marteau nor Yaaye will come this year. With both of these artists Mr. Wolfsohn arranged for the season of 1897-8.

If Guilman, the great Parisian organist, can arrange his European work satisfactorily, he will come to America and remain during the months of February, March and April.

BRONISLAW HUBERMAN COMING.

Since the return of Henry Wolfsohn he has arranged with Bronislaw Huberman, the boy wonder, whose violin playing has electrified all Europe, to come to America the latter part of the coming season. The boy will remain only a few months and play in the large cities only. He will probably make his debut in the beginning or middle of January.

SCHATOFF'S IMPERIAL RUSSIAN ORCHESTRA.

This organization has just returned from a most successful engagement in Baltimore, where they gave nightly popular concerts in Music Hall. They were greeted by enthusiastic audiences and are re-engaged for the same place for another season of six weeks in September. This organization is one of the best string orchestras in the country, and its programs are both attractive and interesting. Undoubtedly they will be heard often in our places of amusements.

ROSENTHAL.

The "Little Giant of the Piano," as the London press last fall called the great pianist, has taken a villa in Interlaken, Switzerland, to which place Steinway & Sons have shipped one of their superb concert grands, and there within sight of the wonderfully attractive Swiss mountain ridges is preparing his extensive repertoire for his American tour. One of the great surprises in store for us is Rosenthal's rendition of the Schytte concerto. He will make his debut in this, and very like the Liszt concerto, besides a group of Lalo numbers. Much is expected of this artist, but if reports are true he has made strides in his art since his last appearance in America.

Tennessee Academy of Music.—The prospectus of 1896-7 of the Tennessee Academy of Music, Nashville, Tenn., has just been received. The institution is under the presidency of Prof. Franz J. Strahm and seems to be prosperous.





CHICAGO OFFICE THE MUSICAL COURIER,  
203 Wabash Avenue, July 11, 1906.

**T**HE musical portion of the public who heard the youthful presidential possibility, William Jennings Bryan, of Nebraska, in his eloquent speech on Thursday last, claim that in him a singer of extraordinary power is lost to the world. Wonderfully voice gifted, and with that magnetic personality that can charm a multitude, one can picture him as an ideal artist. Nature unaided has with him succeeded in accomplishing what art occasionally manages, but alas, infinitely, frequently, absolutely fails. Apart from this the convention week has been wholly without lyric incident.

Miss May Lucine Potvin, one of our Chicago lady pianists, now visiting her home in Seattle, Wash., has been giving concerts at Tacoma, Portland, Olympia, Victoria and Seattle, with great success. Her programs have included works of Schumann, Chopin, Liszt, Tausig, Moszkowski, Bach, Saint-Saëns, Chaminade, Beethoven and other composers, and are sufficiently varied to please all tastes. Miss Potvin will return to Chicago in the fall and resume her regular professional duties.

June and July are evidently musically marrying months, especially at the American Conservatory. In fact, it has been suggested that a matrimonial bureau be established there. Whatever the cause the fact remains that within the space of six weeks three of the faculty have decided that their prospects at this prospering institution are of so flourishing a description and themselves so firmly established that matrimony was justifiable. The three marrying members are: Victor Garwood, to a former pupil of his, Miss Huddleston; Hubbard Harris, the composer, to Miss Strongback, and Miss Wilkins to Mr. Goodman. The only remaining unmarried male member of the faculty is Allen Spencer, who did some exceedingly good work at the music teachers' convention at Galesburg. I am told that the whole success of the convention was a consequence of the energy and good will with which Mr. Spencer worked, and it has earned praise for him from all quarters. Karleton Hackett, another talented teacher in the American Conservatory, has gone to England to spend the summer months studying with Henschel.

Mr. Hattstaedt has just added another name to his faculty list, and one upon whom he can well congratulate himself. This newest acquisition is Clarence Dickinson, who as an organist is coming rapidly to the front. Some of the best organ playing in the city I heard from Mr. Dickinson. He is also an excellent teacher, and the director of the conservatory has exercised splendid judgment in securing his services.

And yet another marriage. To the great surprise of most people Wilhelm Middelschulte became a benedict at Memphis, Tenn., on Monday, June 29, and sailed for Europe July 4 with his bride, who was formerly Miss Annette Musser. The lady was a well-known and promising pupil of the Chicago Musical College. She was well known in the city several years ago as a talented pianist.

We are promised, among other attractions for the Chicago Orchestra concerts, such stars as Rosenthal, Sauer and Hoffmann. I told you some time ago that on the day that Mr. Wolfsohn received notification of Rosenthal's acceptance of the American tour Miss Anna Millar signed a contract engaging the great pianist for an appearance in November here with the orchestra.

The reading on Folk Song, with musical illustration,

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given by Mrs. Regina Watson at Grand Rapids, Mich., Thursday in last week, proved such a brilliant success that she was requested to repeat the lecture at a very early date. In addition to this lecture Mrs. Watson has also two remarkable lectures on old French and Italian composition, each illustrated with appropriate music, and which no doubt will become immense attractions during the coming season. Already dates have been booked and I hear that an enterprising agency is endeavoring to obtain exclusive control of Mrs. Watson's business.

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Various members of the Apollo Club are indignant because I stated that local artists were not engaged for their concerts. Out of fourteen artists who appeared last season no less than four were Chicago musicians—Genevra Johnstone-Bishop, Margaret Phoenix Cameron, George Hamlin and C. W. Clark. The club adds one more to this list in the person of Fannie Bloomfield Zeisler of international fame and calls her a local artist.

The arrangements already made for the next season by the Apollo Club indicate that some severe work will have to be done to obtain the desired results. December 21 and 28 the Messiah will be given, with Ffrangcon-Davies and other eminent soloists. On February 15 Dvorak's Stabat Mater and Goring Thomas' Swan and Skylark; April 15 Parry's Job and one other new work not yet selected, and for this date Plunket Greene is already engaged.

As next year is the jubilee of the Apollo Club, the jubilation will take the form of an extra concert and the occasion be fittingly commemorated—if the various factions find it convenient to agree harmoniously instead of agreeing to disagree. What a pity that such a great organization, with a leader who, it is said, cannot be replaced, should be in a state of insubordination.

Another new musical enterprise looms up. We are to have a Chicago Festival Orchestra founded on the same plan as the Boston Festival Orchestra. The new organization proposes to have the entire Western field to itself, so that it is not necessary for the Boston Festival Orchestra to travel out to this section of the country. The project is as yet in its infancy, but from what I hear will grow rapidly. It does not propose to disturb the Thomas Orchestra at all. Chicago is a big place, but whether there is room for all these new ventures remains to be seen.

Leopold Godowsky will, I understand, play with the Chicago Orchestra next season. He is already engaged on September 15 or 22 to play with the Symphony Orchestra in Boston.

After all, Theodore Spiering will not go to Pittsburgh. Luigi von Kunitz will have the concertmastership there.

Mr. Spiering, having left the Chicago Orchestra, will devote himself to winning fame and fortune for his quartet in the West—and possibly East also. The work done by the members of the quartet last season and the success enjoyed were such as to justify them in keeping right on with their enterprise.

At the university on Wednesday a charming afternoon musicale was given, the attraction being principally Mrs. Gaynor's compositions. They were received with the greatest enthusiasm. The following program was given:

The Platterer .....	Chaminade
Air de Ballet.....	Mrs. Gaynor.
Rose songs—	
If I Knew.....	
Because She Kissed It.....	Gaynor
In My Garden.....	
	Miss Lovedale.
Romance.....	Svendsen
Ave Maria .....	Mr. Kuehn.
	Miss Lovedale. Violin obligato by Mr. Kuehn.
Reverie.....	Gaynor
Dorothy Gavot.....	
	Mrs. Gaynor.
Hungarian Rhapsody.....	Hauser
	Mr. Kuehn.
Children's songs—	
The Discontented Duckling.....	
Sleep, My Beloved.....	Gaynor
The Sugar Dolly.....	
	Miss Lovedale.

Mrs. Gaynor has lately finished a delightful album of children's songs.

The Manuscript Society of Chicago is nearing the completion of its organization.

At the adjourned meeting of the society, held in

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SEND FOR NEW CATALOGUE 1906-07.

Room 74 Auditorium Building, Monday evening, July 6, officers were elected as follow: President, Fred-eric Grant Gleason; first vice-president, Robert Goldbeck; second vice-president, P. C. Lutkin; treasurer, Henry Schonefeld; corresponding secretary, Clarence Dickinson; recording secretary, Mrs. Jessie L. Gaynor; librarian, Eliza Mazzucato Young; board of directors, William H. Sherwood, Adolph Koelling, Adolph Weidig, Harold E. Knapp, Clarence Eddy. From the above it will be seen that the society has started with some splendid people and with every indication of becoming a successful institution.

The Chicago Piano College has lately added seven new teachers to the faculty list. One of the most prominent of these will be Bernard Hemmersbach, a pupil of Dr. Otto Neitzel. Mr. Hemmersbach is at present touring in Germany, but comes to Chicago in September. He was formerly with the Cincinnati College of Music and has excellent credentials from Mr. Van der Stucken and other prominent musicians. Mr. Watt, the director of the college, is evidently in the race to win.

Second only in interest to the Thomas Orchestra comes the series of chamber concerts which will be given by Clayton F. Summy in Händel Hall. It is proposed to have only music of the highest order and which will attract all those cultured musicians who do not care for popular programs. The Spiering Quartet has already been engaged and other local artists are also spoken of. Mr. Summy will endeavor to make this series an educational factor in the music of Chicago. The price for the series is but \$5 for the eight concerts, which is little enough and gives all real music lovers an opportunity to hear fine music.

The management does not expect to obtain financial gain from the scheme, but is simply organizing the concerts in the interest of art.

\*\*\*

The Root monument concert was a big success in some ways, although there were several instances of bad management. For instance, the Mendelssohn Club was given a very bad place on the program and the singing of this beautifully trained choir was not appreciated at its worth. Mme. Genevra Johnstone-Bishop scored a splendid triumph, and the singing of the choruses, under the direction of Mr. Tomlins, did credit to the leader.

If only the roof gardens would have a better class of entertainment, and employ good singers and give a refined program, what a good thing it would be both for the musical profession and the public!

\*\*\*

Although this is the dulllest month for music in the whole year, still there is enormous business in preparation for the next season. Foremost and first, with her invincible and indomitable perseverance, comes Miss Anna Millar, the manager of the Chicago Thomas Orchestra. Without doubt she has become the biggest power in musical affairs here, and by her great organizing ability, and the influence her attention to the business arrangements has been able to command, the Chicago Orchestra is given a higher place than ever in the estimation and favor of the public.

The chorus of 200 voices as an addition to the orchestra is now an accomplished fact, and will be quickly in working order. It is not started with an idea of rivalry or to compete in any way with other choruses, but simply that when works are given by the orchestra requiring a chorus such an one will be ready and capable of singing when called upon. All the same, it is plainly evident that Mr. Thomas has an enormous influence and following when it is known that already many members from the Apollo Club have joined, as well as about fifty singers who were formerly with that organization. FLORENCE FRENCH.

**Bayreuth.**—The only artist of the season of 1876 who will take part this year at the Bayreuth festival is Vogl, the tenor of the Munich opera.

**Vienna.**—The third volume of Dr. Guido Adler's Denkmälern der Tonkunst in Oesterreich has just appeared, with more of the works of the masters of the seventeenth and eighteenth centuries. Among them are the prologue and first act of the opera Il pomo d'oro, by Court Capellmeister Cesti; several compositions of Court Organist Gottlieb Muffat, and the hymns of the Salzburg Capellmeister, J. Stadtmayr.

... SIGNOR GIUSEPPE ...

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## Consonating Vibrations—No. 7.

WHAT HAVE THE FRENCH TEACHERS DONE?

**A** DIFFICULT and somewhat thankless task must now be attempted—the task of spinning out words upon a vacuous subject, of imagining arguments that may not exist, of holding the reader's attention in some way, in any possible way, long enough to stamp deeply the impression of the utter wildness and worthlessness of the principal exercise of singing in French.

Those who have read the preceding paper on Consonating Vibrations will have recognized that the plainest available language has been painfully sought for in order to make translucently clear the fact that the only controllable element of voice is *muscles*; that the uses of voice muscles are two—one, to stretch the vocal cords; the other, to bring as nearly as is possible all the boundaries of the vocal channel, from cords to lips, into oscillation by connecting them with the oscillating vocal cords and larynx.

It is hoped that the supreme follies of resonance in closed, hermetically sealed cavities, such as the sphenoidal and ethmoidal cavities, and even in the wholly separate nasal passages, have been glaringly exposed; that the laughable notion of "forward," or "focused," or "directed" tones has been thoroughly enjoyed—but what remains? The abstract of all that has been written and reported to the writer concerning the principal Parisian teachers (printed in THE MUSICAL COURIER of April 22, 1896) may be, indeed must be, incomplete; but it contains nothing of value—absolutely nothing. It must be concluded from this absolute dearth, this detailed and hopeless barrenness, this entire absence of physiological hints, that the studies of Bennati, of Fournié, of Gougenheim and Lemoyes, and of many other Gallic investigators, have been wholly disregarded, and that entire reliance has been placed upon a reckless empiricism, rivaling that of medicine a century ago, upon a chance adoption of ridiculous experiments, implying laws of physiology and acoustics, monstrous in character, gargoyle in aspect, and mortally dangerous for all pupils who do not instinctively shrink from their full obedience. But let us examine the itemless schedule:

FAURE.

"Faure's method of posing the voice consists principally in finding the best note or least bad note, and should that note be well placed, or nearly so, he must try to imitate the quality of that sound on all the others; in other words, get an equal quality of tone all through the voice, regardless of registers, which he seems wholly to ignore. Every note must be taken in the same place."

This reads like a confession, an acknowledgment that he can hope only to make the whole voice as good as its best note before study. How many voices have a single that is properly produced? Not one in one hundred of the average applying pupils. It may be that certain tones sound better than others, but that does not prove that the better ones are made more correctly; that is, that the co-ordination of muscles which produces the better tone will aid the poorer ones. For both teachers and pupils know well that there are, frequently if not commonly, certain parts of the fe-

male voice that sound beautifully, though made in a manner that would cause all other notes to sound badly. For example, the notes D and E, on the fourth line and space, and very frequently the D and E an octave below, sound attractively round, full and resonant, though muscular faults are intruding which certainly hold fast and ruin all other tones of the compass, especially all notes of the middle voice.

The reason for this anomaly is an acoustic one. The most common errors are two in number: (1), the too strong effort of the muscles which stretch from the inner chin to the bone above the larynx; (2) the excessive contraction of muscles which extend from the sides of the tongue to little projecting bones at the side of the head near the sockets of the jaws (*genio-hyo-glossi* and *style-glossi* muscles). By a curious law of sound (See Physiology of Artistic Singing Chapter XXI.) the ear is so pleasantly affected by vibrations which produce tones at these few degrees of pitch that the latent muscular faults are ineffective. Does anyone suppose that Scalchi's low and even middle tones, beautiful though they may be, can be correctly formed when the same attempted process so utterly fails on other notes that she was forced to substitute the fourth line D for E in the garden song of *Margherita*? Beautiful though these few acoustically favored notes may sound through many youthful years, there is exactly no influence in these transition practices which can reform other notes; the chasm cannot be bridged by such primitive devices. Years upon years of *portamento* or *legato* passing from the pleasing notes to the offending ones would only prompt the despairing pupil to increase the few muscular efforts she could make and feel herself making.

These few instinctive efforts, intended to be remedial, are in reality faults; for they almost unavoidably prompt the two chief muscular faults already mentioned. What would the reader do if told to focus the tone at the "upper gum" or at the "bridge of the nose" or "forward"? Why, you would surely make some effort that you could feel; for an effort that could not be felt would to you be no effort at all. You would certainly pull the lower jaw backward or spread the lips or stiffen the tongue downward or press its tip against the teeth, or, worst of all, make a yawning effort; that is, open the mouth more widely, expand the rear roof of the mouth, and still further flatten the tongue.

But every one of these instinctive efforts is a vocal fault, or likely to incite one of the two most serious faults of vocal action. It is frankly impossible to produce the artistic tone with any one of the faults in force. Yet there are no other efforts that would be instinctively made in response to the teacher's insistence or complaint.

Is it to be wondered at that of all the four prime donne who have addressed us for the last two years, Eames, Calvé, Nordica and Melba, only Melba could sing a frank, outright tone above the upper G, while all the others were compelled to substitute a so-called head voice, not offensive, but wholly unequal to even a moderate climactic effect? Great and deserved as is the reputation of Jean de Reszké it must be acknowledged by all critical listeners that his soft high tones were nearly always a very little below pitch, and that the conventional gasp at the sudden ending of a high tone was for him a necessity. It is peculiarly interesting

to read his reply to Dr. Holbrook's asking what, during a year of absence, he had learned of value. The words escape memory, but they were to the effect that the whole secret lay in the nose, an answer implying that he had come to reply more implicitly upon the action of the soft palate, the boundary between the mouth and nostrils. So far he was right; but in his case the good effect of palatal action has been somewhat impaired by the pernicious interference of the muscles from tongue bone to chin, which cause the gasp.

"Every note," according to Faure, "must be taken in the same place."

And what is that place? The tone is a rapid and regular succession of vocal waves, of condensations and rarefactions of air. In the male voice each wave goes from 1 to 6 feet before the next one starts. No wave can be said to be "taken" during its progress in any sense that the word "taken" can be taken. The word must mean produced, or created, to mean anything whatever. Is it conceivable that the famous baritone really fancied that these vocal waves could be produced or taken at different places? Is not this too late a day? Dr. Guilmotte thought it was the diaphragm that oscillated to originate voice, but he has long since been known to have been a professional quack, with a most noble voice. Gougenheim and Lemoyes thought that only the thin, mucous lining of the vocal cords could be blown into vibration; but everyone else—the unlabeled Lunn, of London, and a few others perhaps excepted—has said and has proved by the most careful experiments that the vocal cords produce the tone, "place" it in existence. Even the "forward" or "located" speculators do not deny this.

There is, or rather there might have been, one possible explanation or apology for this "placing" of Faure's, that he gives the remotest hint of the fact of secondary oscillations, that is, those oscillations of the mouth's muscular boundaries which produce *consonating* vibrations or waves of air; he might, then, have claimed that the front boundaries, the lips and cheeks, oscillated, and that the rear boundaries, the palate, spine and body of the tongue, did not oscillate, or that the former oscillated more than the latter and therefore had more to do with the modification of the tone. But neither Faure nor anyone of his unscientific brethren has insinuated the faintest knowledge of any such oscillation, has blown the faintest breath of such a suspicion. The poor pupil must find the "place" himself and then "place" the voice there with no hint of the management of the only manageable element, *muscles*.

What else does Faure advise? *Singing different vowels staccato for the attack, and also singing the French nasal vowels, "such as UN, ON, IN, AN."*

As has been proved beyond doubt, and as every interested reader has personally proved by the nasal exercise given in THE MUSICAL COURIER of June 10, 1896, these nasal vowels, like all other nasal tones, so completely relax the palatal muscles that the whole rear roof (of the mouth), the soft palate, remains free from the cervical spine and allows the vocal vibrations to pass into the nasal cavity. No one can pretend that this quality is pleasing; the question is, is the practice a beneficial one? Wartel's "strongly recommends practicing with the mouth closed." This, of course, com-

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pels the vibrations to issue through the nostrils and similarly leaves the palatal muscles relaxed.

It is certain that these palatal muscles are essential agents of the artistic tone; it is also certain that the tone is nasal simply because these agents are dismissed. It is no less sure that, in order to isolate certain muscles for separate discipline—that is, to gain the power to contract or relax them at will—the vocal quality may, with advantage, be disregarded for the time of practices; but of course this temporary impairment must be and easily may be remedied by precise and powerful exercises.

Had Faure, Wartel, Rudersdorff or Cappiani any such supplemental and remedial practices? Not one, if the written reports and spoken words of many of their pupils are to be relied upon. After destructively weakening an essential vocal agent they have left the bewildered pupil with no hope of final rescue save her instinctive reversal of the advice inculcated.

WARTEL.

"Wartel advises you to breathe from the diaphragm." What can that mean? Is inspiration meant, or respiration? His pupils appear to have a sort of indefinite idea that a movement of the lower chest is diaphragmatic; at least they always point there and appear to be utterly unconscious of the fact that the diaphragm is just as much at the back of the lungs as at the front, as it lies below their entire base from front to back. Such indefinite instruction is not worth considering; but the next article of advice must be unconditionally rejected, for he is reported to say, "that in order to sing the throat must be held as for a yawn."

No instruction could possibly be worse than this. In the act of yawning the muscles which raise and spread the whole soft palate are exerted, also those which depress the tongue; and to allow these faulty positions to be taken the essential palate muscles which extend downward to the larynx (Adam's apple) must be relaxed, and also those equally important vocal agents, the muscles which prevent the sinking or flattening of the tongue. Only pupils of remarkable musical talent and exceptionally good natural, habitual throat action could vocally survive such destructive instruction.

MASSON.

"Masson, of the Royal Conservatory, uses Faure's method, with the exception of the stroke of the glottis." This is still further condemnatory of Faure. What is the stroke of the glottis? It is the closing together of the vocal cords before the tone is begun and a sudden bursting apart at the vocal instant. The practice does much harm; for the muscles which stretch the vocal cords, and also the cordal muscles which are to be contracted, are forced to wait until the cords have been burst apart by the breath. The practice, once quite prevalent, has fallen into merited disuse. Only one singer, a pupil of Fursch-Madi's, has lately exhibited the fault to the writer in a violent form.

SBRIGLIA.

A pupil, himself a teacher of much experience, who has studied faithfully under Sbriglia, is unable to define a single practice. He remembers that something was said about the lips, but neither can say nor write just what it was. A

Parisian vocalist writes that "he is excellent for posing the voice and bringing it to the front. He makes you sing piano, saying *TCERO* on the first notes and continuing the *o* for the rest of the passage."

In the first place, there can be no gain from soft singing, as has before been written in these pages; the throat efforts for piano singing are greater than for full voice. Garcia, the elder, agrees with the German and French specialists in this. Only the expiratory force is lessened. It is, of course, folly to put the beginner's throat to the severest test at the start; the unwonted muscles need to be gradually trained to perform the difficult feats of voice. No stronger proof of the danger of such a course could be afforded than the wholesale injury from which the school children of Chicago have suffered.

And Sbriglia "poses the voice and brings it to the front." This impossible locating of the voice has already been discussed. Now, what does the "TCERO" do? The *tc* raises the tongue's tip, the *e* raises its surface behind the tip, and the rolled *r* raises the rear tongue and leaves the soft palate in such loose contact with the tongue that it rattles in the breath current—for, strange though it may seem, the palate must rattle or loosely vibrate to let out the jets of air which make the tongue vibrate for the foreign *r*. All this influences the tongue to remain high until the instant that the vowel *o* is commenced and may avail to prevent in some degree the usual sinking of the tongue for *o* and *oo*; but this influence is far too feeble for settled habits.

Of Marchesi, Delaborde, La Grange, Bouhy and Delle Sedie what can be said? "Mme. Marchesi says that the best way to take the high notes is to take them naturally." Just think of relying on such rapidly general exhortation in the face of settled distortions of tongue palate or jaw! Mme. Delaborde teaches somewhat like Faure: "Should a pupil have a throaty voice on the lower notes and on the medium ones she begins from the higher ones, which cannot, as a rule, be so throaty, and goes down from them to the worst notes, trying to make the pupil preserve the same emission as on the higher notes." Comment is here intrusion! "Bouhy's method resembles Wartel's, with the exception that he does not recommend singing with closed mouth." Two pupils of Bouhy's were questioned by the writer again and yet again during his sojourn among us. Not one descriptive word could be elicited. "He makes us sing and sing again, and he himself sings beautifully." Beyond that they could say nothing. Delle Sedie has adopted the mistake made by Nehrlich more than a half century ago, that the voice has a different mechanism for every four notes.

The genuine truth, the reality shining plainly through these transparent pretenses, is that the teachers of singing in French know as little about the physiological processes of voice as they do about the chemical processes of digestion, that they have not even sought to know, that they have given the subject no study whatever and have adopted practices which on the whole tend to emasculate their pupils' voices.

Are they excusable? Is a towering conceit even forgivable when it is imposed upon others to the loss of their

money and the ruin of their ambition; worse still, when it drives them to lifelong unhappiness and actual, distressful poverty? Not many years will pass before the appalling condition of voice training at this passing day will be recognized.

If there is the shadow of a defense, let it be thrown. Confessedly, there may be other practices in Parisian vogue, other beliefs not so subversive as those now enumerated. Without doubt the columns of THE MUSICAL COURIER would welcome their expression, especially if the discussion would advance this now delaying and delinquent art of singing in French.

JOHN HOWARD.

### Mrs. Josephine S. Jacoby.

AFTER all it is the voice and its quality that constitute the foundation of singing. This appeared more apparent than ever in the case of Mrs. Josephine S. Jacoby, of this city, whose remarkable contralto was heard at a private musicale. In our estimate of contralto voices as voices, the one this lady is gifted with is phenomenal, and must inevitably become a feature in concert work.

The New York Herald of April 6 said:

Mrs. Josephine S. Jacoby charmed the audience with her lovely appearance and with her beautiful voice, especially in the lower tones, which are unusually rich and full. She is a pure contralto, with a very big range, and sang the numbers allotted to her very artistically, gaining thereby great applause and encores.

Speaking of her some weeks later the New Haven Herald said:

The principal soloist was Mrs. Josephine S. Jacoby, a brilliant star in the artists' heaven. Her voice is rich, beautiful and resonant, which, together with her charming appearance, won at once the hearts of the audience.

The Brooklyn Times, referring to her in a criticism of an important musical event, states:

Mrs. Jacoby is a New York lady and came as a stranger before a Brooklyn audience, but she has good reason to feel gratified with her success.

She has a beautiful clear voice of unusual richness and power, and her rendition of the scene from Max Bruch's *Achilleus* was marked by a refinement of expression and artistic delicacy that gained for her the hearty approval of the audience and won an emphatic recall.

And the Brooklyn edition of the *Journal*, referring to the same event, endorses these sentiments in its own language in this manner:

"Without doubt the lion's share of the applause was received by Mrs. Josephine S. Jacoby. Mrs. Jacoby, who is solo contralto of Temple Emanu-El, of New York, is a woman of charming presence, and with her magnificent voice easily wins all hearts. She executed, with youthful fire and brilliancy, the scene of *Andromache*, out of Bruch's *Achilleus*. The audience was so enchanted with her rendering of this beautiful aria that she was rewarded by many recalls and was obliged to repeat the last part of the scene."

Among musical people who have heard Mrs. Jacoby there is a universal demand for her appearance in this and other cities at the first important events next season.

**Leon Margulies.**—Mr. Leon Margulies, the musical manager, who is said to be interested in a scheme of light opera, is expected back from Europe within ten or twelve days.

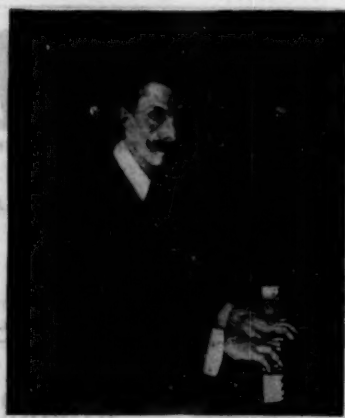
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## HONOLULU.

JULY 1, 1896.

THE new pipe organ, built by the John Bergstrom & Sons Organ Manufacturing Company, of San Francisco, for Oahu College, Honolulu, was dedicated June 18 by a grand concert, which was attended by an overflowing audience. The organ is a memorial to the late Hon. S. N. Castle, who was a well-known citizen of Honolulu for over forty years. The instrument has two manuals, sixteen stops and is a fine specimen of the organ builder's art. It has an oak case, the great pipes being of block tin. Its tone is exceedingly sweet. The program at the opening was as follows:

Organ solos, In Memoriam (Hon. S. N. Castle), Taylor; Concert Fantasia, Thomas, Mr. Wray Taylor; solo, Ave Maria (violin obligato), Raff, Miss Axtell and Robt. Bond; selection from Tannhäuser, Wagner, Hawaiian Orchestra; solo, Ora Pro Nobis, Piccolomini, Mrs. Montague-Turner; solo, Nocturne, Chopin, Mr. A. B. Ingalls; solo, Open Thy Lattice, Grieg, Mr. J. Q. Wood; piano duet, Haydn, Miss Axtell and Mr. Ingalls; organ solos, Andante in G, Clark; Intermezzo, Mascagni, Mr. Wray Taylor; solo, The Lost Chord, Sullivan, Mrs. Montague-Turner; violin solo, overture, Hermann, moderato, andante, allegretto, Robert E. Bond; The Hallelujah Chorus, Handel, Hawaiian Orchestra; song, selected, Miss Axtell; organ solo, Commemoration March, Vincent, Mr. Wray Taylor.

The new opera house is fast approaching completion, and will be ready for occupancy in September. Amateurs on the opening night will present Verdi's *Il Trovatore*. The second night a play will be given, and a grand concert on the third night. We have plenty of vocal talent here.

HAWAII.

## TORONTO.

TORONTO, July 4, 1896.

SOME time ago I attended a recital at St. George's Hall, given by Miss Beverley Robinson, soprano; Miss Evelyn de Latre Street, violinist, and Miss Ada E. S. Hart, pianist. The program was an exacting one for all three, but it was artistically interpreted. Miss Robinson's voice was not at its best, but evidence of quality and beautifully refined cultivation was abundant. Miss Street is an admirable violinist in several respects, but her efforts for breadth of tone touch struck me as being somewhat exaggerated. It is only fair to say that I heard Miss Street in but one number. Of Miss Hart I need only say that she quite sustained her reputation as one of the best pianists we have in Canada; her work is always satisfactory, and very often of a high degree of superiority.

A young Toronto musician who is rapidly winning a name for himself is Mr. Paul Hahn, cellist. His services are much in demand locally and in outside towns. A recent engagement by the leading musical society of Lindsay, Ont., resulted in an ovation to him, and the critics were loud in praise.

Mr. W. H. Sherwood, the well-known American pianist, made his annual visit to Toronto last month to conduct the piano examinations of the Toronto Conservatory of Music. On the evening of June 22 he gave a recital in the Conservatory music hall, taking for his program compositions by Habermier, Guilman (arr.), Beethoven-Liszt, Beethoven, Chopin-Liszt, Chopin and W. A. Sherwood. Space limitations forbid further detail as to the selections. Mr. Sherwood has now been to the front for a considerable time, and one might naturally look for a little rust on his armor. Instead, however, time seems only to bring increased strength and development, and his artistic brilliancy is great indeed. The "Little Giant" of the piano, as some writer once dubbed him, stands well to the fore, and must ever command respect for his great ability and affection for his personal attributes.

The Toronto Philharmonic Society, Mr. J. Humfrey Anger con-

ductor, was unable to give its closing concert for this season on account of disappointment—through illness—of its solo principal at the last moment. Mr. Torrington's jubilee performance of *The Elijah* has also been held over until the fall.

The Karn gold medal, offered by D. W. Karn & Co., piano manufacturers, of Woodstock, Ont., for award among pupils of Mr. W. O. Forsyth at the Metropolitan School of Music, Toronto, was won by Miss Gwendolyn Roberts. Other pupils of Mr. Forsyth who secured medals at the same institution were Miss Ruby E. Preston, gold, and Miss Abbie M. Helmer, of Chicago, silver.

The Toronto Conservatory of Music, Mr. Edward Fisher musical director, has just closed the most successful year in its history.

Mr. Stocks Hammond, Mus. Doc., until recently residing at Reading, Pa., has been appointed organist of St. James' Cathedral, the largest and most important Episcopal church in Toronto. He began his duties on July 5.

EDMOND L. ROBERTS.

## DENVER.

DENVER, July 5, 1896.

I SENT a letter May 1, which was either lost or did not meet the publisher's approval, for it never appeared. I mention it so that my musical friends will not think I had forgotten them. At this season there are but few events to speak of. There were some concerts in May. One by the Bohemian Club was exceedingly enjoyable. J. Gordon Jones, basso, and Miss Evelyn Estes, soprano, both gave concerts.

The Music Teachers' National Association opens here on Tuesday, and I am not overconfident that the meetings will be very successful. Very few artists are coming, and so far only a skeleton program has been issued. Godowsky is to give a recital, and I have always enjoyed him very much. The city will make every effort to have the visitors enjoy themselves, and I am sure our beautiful scenery and pure air are worth more to overworked music teachers than essays and recitals.

The Western Elsteddod meets here in September, and the night of the Fourth a concert was given to test the new Auditorium, which seats 14,000 people. It proved very satisfactory, and the Welsh festival will find a suitable place for its large chorus.

Mr. Paul Stoeving has left Denver permanently, and intends settling in London next fall. The Sobrinos are also to leave in October, and go to Berlin to listen, study and be heard. There are changes at the Conservatory. There is to be a Lechetsky pupil for piano, and Signor Emilio Tifero is to teach voice culture. I hear that the first year of this institution in Denver has been very satisfactory.

Miss Geneva Waters, the talented violinist and pupil of George Lehman, has returned to Denver for the summer. She intends studying with Schradieck in the fall.

In thinking over the past musical year in Denver, with the exception of the short opera season, it has been the dullest I have known during four years' residence here. There is certainly money enough to make a better musical showing, and it does seem as though something might be done to induce artists to stop here on their tours. In spite of Eastern gold bugs our city grows fast, so why not an artistic growth also?

C. D. SMITHART.

Geo. S. Selby for Europe.—Geo. S. Selby, organist of Calvary Episcopal Church, Louisville, leaves for Europe next Saturday on his regular vacation.

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Mr. Graff's Vacation.—Mr. C. L. Graff, secretary of the Damrosch Opera Company, leaves for Europe on the Trave for pleasure, to be gone until about September 1.

Poor Vestaali!—Henry de Vestaali, a musician, of Amityville, L. I., who attempted suicide by throwing himself from a bridge under a train of the New Haven line on July 6, made a desperate attempt to escape from the prison ward at Bellevue Hospital on the morning of July 11. He was recaptured with difficulty.

Jaroslav de Zielinski.—Mr. de Zielinski, accompanied by his wife and Miss Horton, a very popular concert singer in the western part of this State, has been stopping for several days at the Holland House, and left to-day for St. John, N. B., intending to spend the next two months in the maritime provinces. Mr. de Zielinski played last week at the reciting of the N. Y. S. M. T. A., at Auburn, with great artistic success.

Tirindelli.—The latest acquisition to musical circles in Cincinnati is the Chevalier Piere Adolfo Tirindelli, a Venetian gentleman, who arrived two days ago with the intention of making that city his permanent residence. The chevalier is a warm friend of Mr. Leandro Campanari, with whom he was a fellow student at the Conservatory of Milan. Like Mr. Campanari he is a violinist, and a gifted one, although, perhaps, better known as a composer in Europe, for he has written many songs which are beginning to be known in this country, and one opera, which had a successful presentation in Italy.

Adolfo Tirindelli was born in Venice in 1858, and he is therefore of an age with Van der Stucken. At nineteen he entered the Conservatory at Milan, and after completing the course of study there went to Vienna, where he and Frans Kneisel studied under the same master. He then went to Paris, and after spending several years in concertizing in the various cities of the Continent returned to his native land. He was soon elected director of the Conservatory at Venice, and this post he held for three years. It was during this period that he was made a Knight of the Crown of Italy. The chevalier came to America three months ago, and after a short stay in Boston returned to Venice, where he married a charming woman, and then sailed again for this country. The honeymoon is not yet ended.

In Venice Richard Wagner was accustomed to spend his

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N. B.—Reports have been circulated to the effect that Prof. Scharwenka does not reside permanently in New York. We wish to contradict this statement most emphatically, and to add that he has been and will continue to devote his time and attention to the interests of the Conservatory.

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summers, and Tirindelli, a classmate of Mascagni's, and himself a composer, soon met the great German tone poet. At Wagner's house he also met Franz Liszt, with whom he had the honor of playing a number of times. The new violinist brings excellent letters from musicians in Boston and abroad, and, with his bride, is likely to prove an acquisition to the social as well as to the musical world.

**Mrs. Geo. M. Bennett Dead.**—Mrs. George M. Bennett, a vocalist and teacher of considerable talent, died at Asbury Park, N. J., a few days ago, and her funeral was marked by one of the largest gatherings ever seen in that section.

As an artist Mrs. Bennett was warmly received, and her pupils were many. She studied with Mme. Nora Green.

**Gustaw Levy's Anniversary.**—Mr. Gustaw Levy, the popular and successful teacher, was presented last week with a handsome silver wreath by his large class in commemoration of his twenty-fifth anniversary as a teacher.

**N. Y. College of Music Faculty.**—The following have been added to the faculty of the New York College of Music, Alexander Lambert director, for the forthcoming season: Piano, Messrs. E. B. Munger, Verri Stefanski, Clementine de Macchi; vocal, Mr. Conrad Behrens; orchestra class, Mr. Elliott Schenck.

**Murio-Celli.**—Mme. Murio-Celli is sojourning at her villa at Bay Ridge, and has been followed by many of her pupils from Bensonhurst, Bath Beach, Brooklyn and New York. She has also at her villa pupils from Savannah, Ga., Indianapolis, Kansas City and Chicago. Mme. Murio-Celli will return to her home, 18 Irving place, about September 15, to resume her instructions before the operatic season commences, when she expects to produce several of her advanced pupils.

**Henry M. Bruns Sails.**—Henry M. Bruns, manager of the Virgil Piano School, sails to-day, Wednesday, July 15, by steamship St. Louis, for a two months' trip to Europe. He will visit London, Paris and Berlin among other European capitals, and will return to New York about September 15.

**First Earlington Musicales.**—The first of this season's musicales at the Hotel Earlington, Richfield Springs, took place on Tuesday evening, July 7, and was a most brilliant success. The spacious music room was thronged to hear the performance of Miss Suza Doane, of Boston, pianist, and Mr. Albert Gerard-Thiers, tenor, New York. Mr. Thiers' program was admirably chosen and equally well delivered. Songs of Schumann, Martini, Bemberg, Duprato, Pessard and Tosti were given with extreme feeling and great artistic finish. It was a program of exquisite choice. Miss Doane played a group of modern solos from Schumann, Chopin, Rubinstein and Moszkowski.

**Miss Berg at Round Lake and Saratoga.**—Miss Lillie Berg has opened her school of singing at Round Lake. She is to spend two days in each week in Saratoga for the benefit of those wishing to study with her there. Among the pupils who have come to study with Miss Berg is Mrs. Edward Kent, niece of Commander Chadwick, of the United States Navy, and wife of Edward Kent, the well-known lawyer. Miss Berg has been at Saratoga tak-

ing part in the official meetings and social receptions tendered to the Sons and Daughters of the American Revolution, many hundred of whom have been in Saratoga over the Fourth, at the invitation of the Saratoga Chapter of that organization. The music at the grand convention has been under Lillie Berg's direction, the immense audience, some 6,000 in number, being led by her in patriotic songs between the addresses. The speakers for the day were Generals Horace Porter and James Grant Wilson, Mrs. Donald McLean and Walter Logan, all from New York.

**Oratorio at Ocean Grove.**—The Messiah and The Creation will be given at the Ocean Grove annual musical festival this year, under the direction of Walter Damrosch, by the Ocean Grove Festival Chorus and part of the New York Oratorio Society, accompanied by the Damrosch Symphony Orchestra. The Creation will be given on August 12, a symphony concert on the 13th, and The Messiah on the 14th. Among the soloists will be Lillian Blauvelt, H. Evans Williams, J. Armour Galloway, Gertrude May Stein and others. The Ocean Grove Chorus, numbering about 300 voices, is under the direction of Mr. Tallie Morgan, of New York, who has been specially engaged for the work. The chorus is composed of splendid material from all parts of the nation, and the work is progressing excellently.

**The Scharwenka Conservatory.**—Herr Xaver Scharwenka, who is at present sojourning in Europe, will on his return in the early fall assume his duties as director of the piano department of the Scharwenka Conservatory of Music, New York. Herr Scharwenka is in the prime of his brilliant energy, both as professor and soloist. The following notice is taken from the *Detroit Tribune* of June 25, on a piano recital by this great soloist:

#### A GREAT PIANIST.

The piano recital of Xaver Scharwenka this evening brought the convention to its highest climax, and the magnificent playing of this artist-composer evoked the greatest enthusiasm yet manifested.

Scharwenka proved by his masterly playing that he is the greatest pianist in America. He possesses in an equal degree the poetry and refinement of Paderewski and the magnetic fire and virility of Rubinstein. The renditions of Beethoven, Chopin, Schumann and Liszt were all equally masterful, and showed the wonderful versatility of the artist, and his ability to modify his own powerful individuality to a perfect representation of the characteristics of each composer. Such breadth of conception and style, combined with a subtle poetry and grace, is rarely found in one artist. Scharwenka is equally successful in portraying the entire gamut of the emotions, and to speak of his wonderfully brilliant technique seems superfluous when the artist makes it but a means to an adequate expression of the varied conceptions of all the great composers included in his program. He was as great in his presentation of Beethoven as of Chopin, and as each number was finished an enthusiastic critic was enabled to determine in which master work he was the greatest.

The impression made upon the audience was one of spontaneous enthusiasm, and when the pianist responded to the persistent demands for an encore with his famous Polish dance, there seemed no limit to the appreciative acknowledgment of the compliment.

The recital was one long to be remembered, and the impression received can be classified with those memories of the great Rubinstein when audiences went wild in their appreciation of his masterly performance.

**Louis Schmidt.**—We regret to hear of the death of Mr. Louis Schmidt, for a long time leader at the Bush Street Theatre, San Francisco, on Friday, July 3, aged sixty-five. His death was sudden, and followed closely the death of

his wife in December last, and the tragic end of Clifford Schmidt. Mr. L. Schmidt was born at Saarbrücken, June 8, 1831, and was left an orphan at the age of nine, shortly after the arrival of the family in this country. When quite young he became organist of the Church on the Heights, Brooklyn, and afterward, for seven years, of St. Mark's, in this city. He founded the firm of Soeppler & Schmidt, piano manufacturers, in Broome street, well known in the fifties. In 1861 he removed to San Francisco, where he became organist of Grace Church, and conductor of various choral societies—the Händel and Haydn, the Twelve, the Harmonie and the principal German Gesang Verein. He was successively organist of Trinity, the Church of the Advent, Dr. Stebbins' Church, and up to a few months of Trinity again. As a violinist he possessed a remarkable left hand technique and a singularly pure style. In 1877, with his four children, he organized the Schmidt Quintet, which gave five very successful seasons. Mr. Schmidt was universally beloved for his kind and genial disposition, and died generally regretted.

**Harriette Cady.**—Harriette Cady will play at Richfield Springs with Mr. P. Robertson to-day (July 15), and afterward at Magnolia, Mass.; Bar Harbor and Winter Harbor, Saratoga, Narragansett Pier, Newport (where she has drawing room engagements) and at Milbrook, Lenox, Orange County Club, and New Haven in September and October.

#### Notice.

WE are authorized to state that Mr. Henry Mapleson, now in Paris, has no association whatever with the operatic scheme of his father, Colonel Mapleson, of London.

#### Virgil Piano School.

THE Virgil Piano School offers as no small attraction for its summer course a series of ten piano recitals to be given by the teachers and pupils. The players will be Miss Celia Ehrlich, Miss Florence Ferguson, Miss Paula Schwab, Miss Stella Newmark, Miss Florence Traub, Mr. Frederic Mariner, Mr. Claude Griffith, Mr. Emanuel Schmauk, Mr. Walter Edwards and others. These ten programs will be issued in the form of a little book, and will be sent as a souvenir of the summer school to anyone sending for it and inclosing a two cent stamp for postage.

Several of the teachers of the Virgil Piano School are away for a month's vacation before the special summer course begins.

Miss Celia Ehrlich is spending the first two weeks at Bath Beach, where her playing is attracting considerable attention. Later she goes to Boston for two weeks.

Mr. Frederic Mariner and Mr. Claude Griffith are spending the month in Portland, Me., and vicinity.

Mr. John Brady and Mr. H. M. Bruns sail for Europe on July 15, to be gone a couple of months.

Mrs. A. K. Virgil will remain in the city most of July, attending to preparations for the summer school, which already promises to be a most successful affair.

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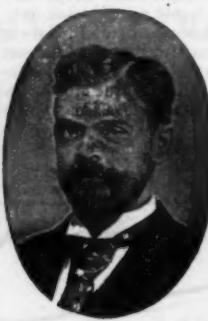
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# MUSICAL INSTRUMENTS



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**No. 854.**

NEW YORK, WEDNESDAY, JULY 15, 1896.

## ANOTHER FAILURE.

**Schimmel & Nelson  
Assigned.**

THE following circular has been issued and sent to those interested:

PARIBAUT, Minn., July 9, 1896.

TO OUR CREDITORS—It is with great regret that we are compelled to inform you of the fact that the directors of this company have decided to go into liquidation and wind up the affairs of the company. We have been manufacturing pianos for some three years, and have been uniformly successful. We have found, however, that it is impossible to manufacture a high grade piano and put it on the market in these times of depression without a much larger capital than is at our command.

Owing to the unsettled condition of business affairs throughout the country it has been impossible for us at the present time to secure the additional capital needed, and after a full discussion of the matter the directors have decided it to be for the best interests of all to terminate the business at its present stage. Our resources are more than ample to pay every dollar of indebtedness in full; in order, however, to wind up the matter without preference to any, it has been deemed best to make a general assignment to Mr H. C. Theopold who has for some time been looking after the company's interests. We regret the necessity for this action, and desire at this time to express our thanks for the many favors shown us in the past by our friends, and assure them that these favors have been appreciated.

Yours very truly,  
SCHIMMEL & NELSON PIANO COMPANY.

It is doubtful if such a high grade and costly piano as that of the Schimmel & Nelson Piano Company could have been made and sold in such quantities as to be productive of profit to the investors.

Some years ago a number of men, offshoots of the factories in various sections, succeeded in interesting capitalists in small cities in the manufacture of pianos. In some of these instances the success was immediate, the times being prosperous and the energy of the youthful manufacturers receiving their reward. In other towns, however, the enterprises were overcome with languor, and either the instruments were not adapted for ready sale or the business methods were at fault—at least it is a fact that there are only a small number of these small town enterprises that have become pronounced successes. The question is still an open one whether it pays better to make pianos in large cities than in small towns. In nearly all of these cases the local capitalist, who knew nothing whatever of pianos, was elevated into a condition of enthusiasm in regard to the instrument itself after it appeared, and he came to the conclusion that his town made the best piano in the world; that is to say, that his factory produced the finest piano on the earth. The mechanical head naturally sympathized with his notion, for it was a com-

pliment to him, although he knew that his board of directors had not the faintest conception of what a piano was.

This condition of affairs is one of the fundamental errors in piano manufacturing of some of the smaller towns. In some cases small town factories produce, indeed, pianos of a very fine type, but in most cases they are commonplace instruments far out of the normal line, constructed with extravagant notions, including the revolution of the ideas of all other piano manufacturers. Some well endowed mechanic would influence his board of directors with the idea that he had a new conception of piano construction and that the whole world would come to their factory after a while, and that the Steinways and the Chickering and the Hazeltons and the Sohmers and Stecks and Kranich & Bach and Kimball and Baldwin and everybody, old and new, would have to succumb.

These theories were all honest and fair and square (they certainly were upright and grand), but they were only theories, and when it got down to practice, after a few years, the board of directors found that their treasury was diminishing and that their dividends were continually prospective, and that all these above mentioned piano manufacturers were continuing as before and were not pleading especially, and that the dealers could not be induced to believe in the theories of the mechanical heads of the factories and then of course the game was up.

Now in the case of the Schimmel & Nelson concern we find this illustrated, and although there is no doubt that the crisis has had a very serious effect indeed upon the business of this concern, we are led to believe that much of the mechanical work done was visionary. The task of revolutionizing piano making in the present era of piano manufacturing will consume much more than the capital stock of this company was before it can make any impression upon the musical public.

Furthermore, it must emanate from sources that are located in musical centres and it cannot be accomplished in a far off distant small town, unknown to the musical world. Furthermore, it must be surrounded by professional and artistic auspices thoroughly recognized. While we admit that there was a great deal of merit in the instrument this company attempted to introduce, yet it was nearly fallacious to suppose that with \$100,000 in a city in the Northwest any success could have been obtained as against the recognized principles of constructions as represented by the leading piano manufacturers of the United States. So while we think that the crisis precipitated the failure, we nevertheless must arrive at the conclusion that sooner or later it was inevitable for reasons just given.

No statement has yet been issued and it is impossible to state what the liabilities and assets are, but it is very probable that the larger part of the capital has become extinguished.

A NEW style Mason & Hamlin upright, non-catalogued as yet, has just been put upon the market, one of the most chaste, aristocratic styles, if we may so designate it, we have lately seen. Mason & Hamlin always have made pianos of a high type in every direction, which includes, of course, the case work, and this case is particularly effective as an evidence of purity of style.

## THE DEATH OF MR. CAMP.

MR. I. N. CAMP, whose death is noticed in another part of this paper, was one of the pioneers of the Chicago music trade, and in the struggle he underwent in order to reach the high and dignified position he subsequently obtained such qualities of mercantile generalship manifested themselves that he necessarily had to become a man of wealth and affluence and position.

It is difficult to speculate upon the effect his death will produce in the trade relations of the various houses and interests with which he was actively identified, for only recently, in the presence of Mr. Chas. H. MacDonald, of the Pease Piano Company, Mr. Camp, in referring to the fact that one of his sons had gone into another line, stated to us: "I feel just as I did 25 years ago; I go down to my office as early as I did then and I work as late, and I am full of the same energy and hopes and ambitions." A man endowed with a spirit of that kind must of course have been a force among the industries he had attached himself to.

By reason of geographical position Mr. Camp was of course the leading spirit of the Western combination of the great Estey interests known as Estey & Camp. And, by the way, it is rumored that these interests have never despoiled the surplus, which is estimated at \$750,000. This in itself constitutes a great tribute to his financial ability, although one cannot lose sight of the circumspect surroundings of the East that contributed so much to this marvelous result in commerce and finance.

In addition to this Mr. Camp was actively interested in the future of the Estey pianos manufactured in New York for the Estey Piano Company. He and Mr. Proddow and Mr. Stephan Brambach were on terms of the greatest intimacy and were constantly manœuvring for the extension of the trade of the Estey piano. Out of this also grew the recently formed Camp & Co. house with which Mr. John B. Simpson is associated, and these gentlemen, together with the Esteys of Brattleboro, really constituted what are known as the Estey interests of the United States.

From Brattleboro Mr. Camp drew thousands and thousands of organs that were distributed through the combination houses throughout the Western States, and the hundreds of conferences that took place in the Estey office at Brattleboro led to many of the most important and significant results that the music trade has had to record.

Lately Mr. Camp, who has been identified for many years with the Decker Brothers piano, was at work actively in the movement for the resuscitation of that instrument under new and better auspices. As he was really the incentive in the movement, and as he has now been removed from further activity, there is no possible conjecture as to its future development. As this paper has constantly claimed, there is a great future for the name of Decker Brothers. Whether that life was identified totally with the life and activity of Isaac N. Camp remains now to be seen.

The Estey & Camp house is a corporation, and while the death of Mr. Camp must necessarily have the most incisive effect upon its history, there is no



doubt that the remaining stockholders and officers are all men of such calibre and understanding and business perspective that it will be continued under their auspices, and with the development of the trade of the future and the return of better times it will resume its great operations for which it has become famous.

**A** CHANGE has been made in the business affairs of the old house of C. H. Edwards, of Dallas, Tex., but the full particulars are not obtainable in time for this issue.

**T**HERE is nothing new to report in the affairs of Adolph Meyer, of Omaha, Neb. It is stated that when he closed his store some weeks ago he left the city and has not yet been heard from. There is some mystery in the case, as it is fairly well known that Meyer had assets in excess of his liabilities. None of the Eastern creditors have any information on the subject yet.

**M**R. EDW. H. STORY, of the Story & Clark Organ Company, was in New York last Thursday and stayed eight hours. That's a way those Chicago men have, and the more interesting they are the shorter they stay.

E. H. Story is one of those men with whom one likes to linger. Broad minded, clear headed, quick as lightning to perceive a point, he is an ideal companion in a business sense or during a social hour. Just at this time Mr. Story is doing the social hour, viz., spending a short time with his family, now at Spring Lake, N. J.

As to business, the interests of Story & Clark are so diversified and so situated geographically that dullness in one section does but little hurt to their general business.

**G**EO. CLAY COX, manager of J. W. Martin & Brother, Rochester, N. Y., was in New York Friday and Saturday of last week. Mr. Cox has already proved himself to have the right place for the right man, to reverse an old saw. During the month of June Mr. Cox accomplished more than one could reasonably expect, even having in mind his great ability as a piano man. It is safe to predict that the first year's business under Mr. Cox's direction will show a decided increase over the preceding year, and if one could only study it and the man who will have brought it about much would be learned of the art of doing a good piano business; but "Geo." is a subtle salesman and for one to attempt to imitate his methods would be futile.

**M**R. EDMUND GRAM, one of the prominent piano dealers of Milwaukee, Wis., is spending a few days with his friends in this city. He is an enthusiastic wheelman and takes his wheel with him.

Mr. Gram will do the Boulevard and upper Manhattan Island under the special attention of Mr. George Nembach Grass, of George Steck & Co., who has recently taken to wheeling. Mr. Gram handles the Steck piano for a leader and has in addition the Everett, Wegman and Jewett.

Mr. George Nembach, of George Steck & Co., returned on Thursday last from a flying Western trip.

Mr. Nembach came in contact with many who were interested in the Chicago convention. He is a sound money man himself.

#### In Town.

**A**MONG the trade visitors who have been in New York the past week and among those who called at the office of THE MUSICAL COURIER were:

George C. Cox, J. W. Martin & Brother, Rochester, N. Y.

J. A. Norris, Mason & Hamlin Company, Boston, Mass.

J. H. Hickok, Poughkeepsie, N. Y.

C. F. Wadsworth, Brewsters, N. Y.

A. M. Meigham, Dan, Tex.

John Thompson, Connorsville, Ind.

E. H. Story, Story & Clark Organ Company, Chicago, Ill.

J. H. White, Wilcox & White Organ Company, Meriden, Conn.

De Volney Everett, Ivers & Pond Piano Company, Boston, Mass.

Mr. Barrett, Barrett Brothers, Binghamton, N. Y.

J. B. Simmons, Louisville, Ky.

Mr. Marks, Everett Piano Company, Boston, Mass.

A. H. Hammond, Worcester, Mass.

J. B. Woodford, N. Stetson & Co., Philadelphia, Pa.

Warren Collins, Collins & Armstrong, Galveston, Tex.

Louis Dederick, Manufacturers Piano Company, Chicago, Ill.

A. M. Wright, Manufacturers Piano Company, Chicago, Ill.

### ISAAC N. CAMP.

**W**E are in receipt of the following by wire:

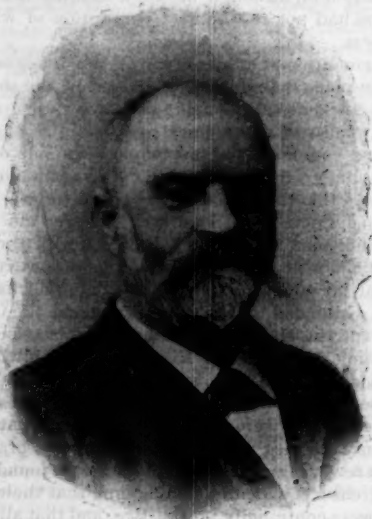
CHICAGO OFFICE OF THE MUSICAL COURIER, 1230 Wabash Avenue, July 18, 1896.

Editors The Musical Courier:

The trade was shocked this morning to hear of the sudden death of Isaac N. Camp, of Estey & Camp. He died Sunday morning at the Congress Club House at Lake Geneva, Wisconsin, after an illness of only one day. The following account is from this morning's *Tribune*:

"Mr. Camp was taken ill on Saturday morning while riding in a boat on the lake. He complained of severe pain in his stomach. The boat made its regular trip, and when Mr. Camp got off at the Congress Club he had not recovered his normal condition. All the afternoon the pain continued, and at 11 o'clock p. m. Mr. Camp retired, expecting to be over his trouble in the morning. He dropped off to sleep quietly. At 3 o'clock Sunday morning Mr. Camp's daughter, Mrs. Marvin Farr, who was anxious about her father, went to his bedside to see if he were sleeping.

"To all appearances such was the case, but on close examination Mrs. Farr was led to believe that her father



I. N. CAMP.

had passed away. She summoned other members of the family, who on examination found that Mr. Camp was dead. At 5 o'clock Mrs. Camp was notified. She is an invalid, and the shock to her was almost overpowering, but she recovered in a few moments and faced her affliction bravely. The remains were brought to Chicago in a special car on the Northwestern Road, arriving here at 9:40 p. m. The family accompanied the remains.

"Edward N. Camp was in Chicago at the time of his father's death, and was notified by telegraph. He went to Lake Geneva early on Sunday morning and returned with the family in the evening. The funeral will be held at 1 p. m. on Tuesday, at Union Park Congregational Church, Ashland and Washington boulevards. Professor Fisk and Dr. Savage will conduct the ceremony.

"Isaac N. Camp was born in Elmore, Vt., sixty-five years ago. He came to Chicago thirty years ago and went into the music business, which has been his occupation since.

"He was a successful business man, and was president of the corporation known as Estey & Camp. He always was a public spirited man. Among positions of trust he occupied were that of director of the world's fair, director in the Royal Trust Bank, president of the board of trustees of Union Park Congregational Church, for many years member of the Union League, Illinois and other clubs, and president of the executive committee of the Root Memorial Fund. Mr. Camp leaves a widow, one daughter, Mrs. Marvin A. Farr, and two sons, Edward N. and Wm. Carpenter Camp. The family residence is at 549 West Monroe street, where Mr. Camp had lived since the great fire. He leaves a large estate."

Mr. Isaac N. Camp was in New York within ten days, where, as usual, he made his headquarters socially with Freeborn G. Smith, with whom for a great many years he had been intimate. Mr. Smith in lamenting the demise of his old friend said: "Mr. Camp was looking peculiarly well when he was my guest last; so well that one night I said to him, 'Mr. Camp, I never saw you look so well,' and he replied that he was feeling excellently. I am sorry to lose such an old friend and intimate."

While in New York last Mr. Camp met Mr. Wm. G. Fischer, of Philadelphia, and Samuel Hamilton, of Pittsburgh, and an informal discussion regarding the going out

of the market of the Decker Brothers piano took place. It was the sense of the talk that some way should be provided for a continuation of the manufacture of the Decker Brothers piano, and Mr. Camp was to call a meeting of all Decker Brothers' agents in the near future. The death of Mr. Camp of course renders his part of the work inoperative. He handled the Decker Brothers piano for nearly 21 years, taking the agency, if we remember correctly, in 1875, late in the year, and he was much interested in it.

The estate of Mr. Camp is supposedly large, and his will, it is believed, will probate an estate remarkably free from incumbrances.

#### Thomas Richards.

Thomas Richards died in Knoxville, Tenn., Saturday, July 4, at 11:15 p. m., aged thirty-five years. He was formerly a dealer in pianos and organs in Knoxville. Twelve years ago he was connected with the Ludden & Bates Southern Music House, Savannah, Ga., remaining five years. Afterward he moved to Chicago and was with S. Brainard's Sons, Root & Son, and the John Church Company. Mr. Richards was in charge of the Everett Piano Company's exhibit at the World's Columbian Exposition, Chicago, in 1893.

#### John F. Lorenz.

John F. Lorenz, aged twenty-five years, who died last Sunday in St. Paul, Minn., was an organ builder by trade, and the son of the late Joseph Lorenz, the former proprietor of the St. Paul Pipe Organ Manufactory, on Western avenue, North. Mr. Lorenz leaves a widow.

#### Mrs. Mary Spillane.

Mrs. Mary Spillane, mother of J. B. Spillane, of the *Music Trade Review*, died on Saturday last.

#### Boardman & Gray.

**T**HE value of a commercial commodity is usually based upon its salable qualities. It is valuable if it sells readily, more valuable if it sells readily and profitably, and most valuable if it sells readily, profitably and with enduring satisfaction to the purchaser.

There are some makes of pianos which combine these three qualities, and when a dealer is fortunate enough to secure the agency he insures to himself a lasting and remunerative clientele.

There is a concern located in Albany, N. Y., which has been building pianos and a reputation for near half a century, and both business and reputation stand higher to-day than ever before in the history of the concern. Every instrument sold clinches with greater tenacity the fact that the Boardman & Gray pianos are to be depended upon artistically, commercially and competitively. Regarding the latter qualifications the following letter from a prominent up the State dealer is certainly significant, and as the statement of the dealer is backed up by an order it is worthy of consideration:

JULY 5, 1896.

Boardman & Gray:

DEAR SIRS—Wish you would stop sending those Boardman & Gray pianos down here so fine. It is hurting the sale of two or three other makes that we handle. Have only one left of last shipment. Send me a couple more, curly birch and Circassian walnut preferred.

I am,

Yours very truly,

#### Chase & Smith Matters.

**T**HERE is little new in the affairs of Chase & Smith, Syracuse, N. Y. Attempts to rehabilitate the firm are being made, and there is some chance of success.

Were it not for an unfortunately worded circular sent out by the firm's attorney the settlement of 50 cents on the dollar offered would probably not have been opposed by the New York creditors. In New York the circular was taken as a challenge to take 50 cents on the dollar or get what they could. This was impolitic, to say the least.

The firm of Chase & Smith is a limited partnership, consisting of Henry M. Chase and Frederick M. Smith as general partners, and Mrs. Cynthia M. Burnet and Moses D. Burnet as executor and executrix of the estate of John Barber Burnet, and Mary R. B. Chase, wife of Henry M. Chase, as special partners. The partnership was formed July 7, 1891, and May 1 last was renewed for two years. Mrs. Chase and the executors of the Burnet estate each contributed \$5,000 to the common stock of the limited partnership. The partnership succeeded the firm of Chase & Moody, and that firm the well-known house of A. C. Chase, which was established about 40 years ago. The firm occupied the store at No. 331 South Salina street until this spring, and but recently moved into the newly fitted store, one door south of the old place. Carlton A. Chase, the assignee, is the assistant treasurer of the Syracuse Chilled Plow Company. The assignee's report will be ready shortly.

—J. A. Norris has left for Baltimore, Washington, Richmond and Pittsburgh.

**W**ANTED—A first-class piano tuner and repairer. Single man preferred. Address Wm. Lorimer, Danville, Ky.



## THE TRADE LOUNGER.

**N**OW'S when we all lounge. The workmen have been lounging for months, and some of 'em will become past masters of the art before fall. The salesmen lounge about the warerooms waiting for 6 o'clock or 12 on Saturday. The travelers lounge at factory or store wishing for the time when they may lay off in less business bound surroundings at the hotels. The bookkeepers lounge over their written up accounts. The wareroom tuners pull down and up the stock that stands stock still. The typewriters fluff out their shirt waist sleeves and write legato the letters which go with catalogues not asked for. The office boys lounge when they are tired cutting out and posting up the colored puzzle supplements that come with the Sunday papers. The bosses lounge at the seashore or mountain resort, and the Trade Lounger wishes that he might take off a week, and would do so but that these various other loungers look to him for something to alleviate their somnolence and give them some hint of the times when hammocks will be tied in small bundles, not on trees; when the tuner will be set to "chipping" and the typewriter to "chirping"; when the office boy will abandon bikes for skates, the travelers find new tales, the keepers of accounts find balances hard to find, and the bosses prod the salesmen to new efforts to make sales, even though they be on the instalment lack of system.

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 Them there times is coming. You can't prevent a time coming any more than you can prevent Geo. P. Bent writing poetry or William Steinway talking politics. "They" say that the fall business will be good, "they" say that the fall business will be poor, and "they" say that there will not be any fall business at all, at all, Irish-wise. But, bless you, who can tell? Suppose Bryan is elected, suppose McKinley is elected, and suppose neither one of 'em is, but some other fellow gets in, this sort of thing can't keep up much longer. I like to talk silver to a gold man and gold to a silver man, and, though perhaps I shouldn't say so, I've talked on both sides of the argument with two trade men this week, each one of whom had forgotten that he had taken the opposite side to mine in a previous argument.

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 It's only July yet, and November 3 is a long hot way off, and perhaps we'll all think we know more about it when we come to vote.

\*\*\*\*  
 Will the "Silver Toned Bradbury" or the "Gold Stringing Shoemaker" go into the White House next fall? Colonel Gray shouldn't stand a chance with Bryan on general principles, but on the other hand Bryan is a Presbyterian, while Freeborn G. Smith is a dyed in his wool Methodist. Perhaps some Chicago man will get ahead of 'em both, after all. It's become a habit with Chicago men, and it wouldn't be a bad "ad." to say that Such a Such a piano had been selected for the Red Room because it was decided that the men who made it were paid the highest wages paid in any shop.

\*\*\*\*  
 I was talking with a friend of mine one night last week and "he said to me, he said, says he," as "Rolling Mill Kelly" used to say: "What is the use of you newspaper folks trying to probe the questions as to the outcome of the several Western failures and to get at the facts in these cases when all the courts are closed? Why ask me questions that it will not be possible to answer until September or October?" And, as Kelly would have added, "I nailed me jaw," and hoped he would be prosperous enough to forget these answers before it came time to give 'em out.

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 "Just shipped three carloads of uprights," said a Harlem manufacturer to me on Monday.

"By the way," I asked, "how many uprights can you get into a car?"

"16 to 1," he screamed.

And we came 'way down town before we could find a place where at last we got a good silver fix.

\*\*\*\*  
 Mr. Calvin Whitney, head of the A. B. Chase enterprises, will be in New York during the latter part of this week or the early part of next. Operating from the centre of the universe, as does Mr. Whitney, according to the black spot on the map in an adjoining advertisement, he covers perhaps more ground in the course of a business year than does the chief of any piano concern in America. Lots of houses have their representatives out, several heads of institutions travel with more or less regularity and persistency, but it is a safe wager that Mr. Calvin Whitney visits more cities, sees more dealers, travels more miles than any one other man in the trade who is the head of his business.

Perhaps this may have something to do with the A. B. Chase success; surely everyone likes to deal at first hand. Perhaps this is one of the reasons why the A. B. Chase

agents are among the select elect throughout the country; but however these points may be effected, the truth stands that Calvin Whitney can rate himself among the most successful of modern piano traveling men (an honor by no means easily attained), besides being one of the few successful producers.

Mr. Whitney is widely quoted as saying that business will be good in the fall if his fellow statesman and friend McKinley is elected; but Mr. Whitney must surely be sure that A. B. Chase business is due to be good in the fall no matter who is elected—even if his election is contested.

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If you go into the corridor of the Union Square Hotel you are pretty sure to meet Norris. If you walk up to the New Amsterdam Norris is there. If you go to the Mason & Hamlin warerooms on Fifth avenue Norris will surely greet you. A trip to one of the beaches will find Norris in the sands. A climb to a roof garden is sure to be rewarded by a chat with Norris. In Harlem is Norris, and he swings at night on the chains that ineffectively guard the sea wall of the Battery. If you feel too warm in a Broadway cable car and drop off to wait for eleven nondescripts to pass until a "smoking car" comes, surely on the very front seat you will see Norris and his cigar. Norris without his cigar would be like Mayor Strong without his quid pro quo. To see Norris as he is, where he is, and as he is where he is, no matter where you are, is one of the pleasures of the summer. And if this great palpitating town can be so permeated with him that one must needs remain within the limits of a safe deposit vault to be beyond the emanations of his ego, how can one wonder that Norris pervades a smaller town or a county or a State when he comes forth from this enforced period of self-abnegation and deliberately starts out to make his presence felt. You can't.

## William Steinway and Sound Money.

**W**HILE in these frivolous days, when one would fain make light of one's thoughts and make more or less bad puns of one's utterances, the conjunction of the name of William Steinway with the idea of the money he has made with sound must force itself upon one's perspiring cerebral attachment, it becomes at this time necessary to record that he has been the first of local political lights to come out boldly and declare himself for a gold standard—among the first to repudiate the action of the recent Democratic (?) Convention at Chicago, and among the first of prominent New Yorkers to give his views to the daily press as below recorded.

## 1,300,000 GERMAN-AMERICAN VOTES FOR MCKINLEY.

William Steinway, president of the German-American Sound Money League and a Democratic elector at large four years ago, said yesterday that he was going to vote for McKinley. Mr. Steinway said he voiced the sentiment of the majority of the German-American citizens, and declared that as they numbered 1,300,000 voters they held the balance of power in the coming campaign, and that their declaration for McKinley will insure his election.

"It will be recalled," said he, "that on May 29 last a meeting of more than 1,000 German-American citizens was held at the Grand Central Palace. All pledged themselves, irrespective of party affiliations, to consider the attempted debasement of the money standard as the principal issue in the campaign. They pledged themselves to vote, irrespective of party ties, for that candidate who should be nominated on the soundest money platform, and by his record and personality offer the strongest guarantee of the maintenance of the present gold standard."

"A fund of \$12,000 was subscribed as a result of this meeting, and millions of pamphlets in English and German, explaining in unmistakable language the state of affairs, were distributed broadcast over the country. We made a poll of the 700 German newspapers printed in the United States that discuss politics, and found that only 31 advocated the free coinage of silver. This reflects the sentiment of the German-American population."

"Now, when it is considered that there are 1,300,000 German-American voters in the United States, of whom perhaps two-thirds are Democrats and the rest Republicans, it can readily be seen that in many of the Eastern and Central States, such as Connecticut, New York, New Jersey, Pennsylvania, Ohio, Indiana, Illinois and Michigan, if an overwhelming majority of the German-American Democrats vote the Republican national ticket, irrespective of what they may do locally or in State elections, they will turn the balance in favor of the Republican ticket."

"Since the Democratic Convention, by a two-thirds majority, has made a platform favoring the free coinage of silver, and nominated an out-and-out silver man for President, the German-American sound money Democrats, together with hundreds of thousands of native American citizens, will go over and vote the Republican national ticket, which, I think, will insure a sweeping Republican victory."

"Take, for instance, the State of New York. The cities of New York and Brooklyn were shown by the last census to contain 165,000 German-American voters, of

whom it can safely be assumed that two-thirds are Democrats and one-third Republicans. If those Democrats go over almost in a body and vote the Republican ticket, no other influence can hope to offset that Republican gain. No doubt great numbers of native-born American Democrats who are unalterably opposed to the debasement of American money will do likewise. Hence, to my mind, in such States nothing can stop a sweeping Republican victory."

Mr. Steinway was invited to be a Democratic elector at large this year, but he has declined. When asked about this yesterday he said:

"If the Democratic party was as patriotic as the Republican party and had declared for sound money I should have been a presidential elector."

## Hazelton Brothers.

**M**R. SAMUEL HAZELTON, who is the prime factor in the management of the Hazelton Brothers business, was cool and comfortable on Monday last in spite of the 98° registered by the local thermometers. Mr. Hazelton takes everything cool, and why shouldn't he? There are enough people who have purchased Hazelton pianos in the past, and who are so well satisfied with Hazelton pianos that they recommend them to everybody with whom they come in contact, and the consequence is that enough Hazelton pianos are wanted to keep up the regular yearly output, and that is all Mr. Samuel Hazelton wants, and that is why he is cool with the thermometer at 98° in the shade.

## Keller Brothers &amp; Blight Affairs.

**A** REPORT was current last week that Chas. D. Blake & Co., of Boston, Mass., had purchased all the stock of Keller Brothers & Blight; that Blight would retire and that the concern would go ahead under the name of Keller Brothers.

Mr. I. N. Davenport, the receiver of Keller Brothers & Blight, when seen by a MUSICAL COURIER representative, said:

"There is no truth in the report. Blake bought five pianos. The works are running under the direction of Jos. Keller, who represents me, and if I am let alone I hope to get out 60 to 75 cents on the dollar for the creditors. No expense is being incurred in the factory."

Regarding former management of the business Mr. Davenport said: "There have been dividends declared and notes given for same that should not have been declared. Mr. Blight gives as his reason for declaring them that two of the directors told him to do so. As to accounts, they are sadly mixed up. Notes coming due are protested in the ratio of 3 to 1; but, as I said before, I hope to, if let alone, get out from 60 to 75 cents on the dollar for the creditors. All the notes will be due by September 30, and after that date I can tell just how things stand."

"As to reorganization I know nothing, nor do I regarding Mr. Blight's retirement. That's a matter to come later, if at all."

## Affairs of A. D. Coe.

**N**O definite statement concerning the affairs of A. D. Coe, of Cleveland, had been received in New York city up to noon yesterday. It has been previously stated in these columns that the firm of Meckel Brothers Company purchased from the assignee the stock of pianos, organs, &c., for \$31,364.

When after this sale an investigation was instituted by some of the creditors and the Brown & Simpson Company and the Colby Piano Company replevied some of their goods, Mrs. Antoinette Muhlhäuser, the assignee, repurchased from the Meckel Brothers Company the goods they had bought, paying them a bonus of \$5,000 on top of the price they had paid.

It appears that only a portion of this amount was paid in cash, and that when the Meckel Brothers Company made a demand upon Mrs. Muhlhäuser for the balance of the amount she in turn demanded a clean bill of sale, which, of course, it was impossible to give owing to the replevin suit above mentioned.

The Meckel Brothers Company has brought suit against Mrs. Muhlhäuser for the amount due, and also for \$7,000 damages. What is interesting the Eastern creditors is the question why Mr. Coe or his representatives should be willing to repurchase stock bought by the Meckel Brothers Company and pay a bonus of \$5,000.

The employees of Chas. M. Stieff will hold their 54th anniversary and picnic at Darley Park, Baltimore, Md., July 30.

Hattersley Brothers, music dealers, of Trenton, N. J., dissolved partnership by mutual consent on February 26 of this year, according to the local papers, and agreed to have their business settled and adjusted by arbitration. Some dispute has arisen as to the ruling of the arbitrators and more litigation will follow.



## Musical Merchandise at Berlin's Exposition.

BERLIN, June 19, 1906.

Editors *The Musical Courier*:

IN order not to repeat the experience I had last week getting "first impressions," I approached the musical department of the Berliner Gewerbe Ausstellung to-day with a little more circumspection, and by a route which offered the prospect of a fitful entrance into the sanctum where Orpheus dwells.

Just as expected, I had barely caught sight of the gilded lettering "Gruppe XII," when A. Lenk's mammoth carrousel orchestra intoned with thundering accents. See the Conquering Hero Comes! Naturally I was quite overwhelmed by this spontaneous outburst of recognition, and almost had to brush away a "mental tear" before I passed beneath the aforesaid lettering. The effort to regain a businesslike composure was considerably lightened by Fratis' largest creation, which at that juncture "let loose" the intermezzo, so called, from Cavalleria Rusticana. By the way, Mascagni's peculiarly original compositions seem to be in high favor with the Berliners at present, if one may judge from the programs of the various military and other bands concerting in the Ausstellungen Park.

But you wanted me to say a few words about the small musical merchandise exhibits, and here I am writing the veriest sentimental "bosh," my time being limited at that. I will be brief and to the point, and as there is not much to be said anyway, neither you nor my American friends will find fault on that account.

I am not satisfied with the showing of the musical merchandise industry at the Berliner Gewerbe Ausstellung, because it can in no sense be called representative. There are in the neighborhood of 150 manufacturers of small goods in this beautiful metropolis, and only fourteen of them could be induced to save the honor of their trade.

"Why is this thus?" I asked a violin maker from Saxony, whom I came across during my round of the department.

"There are, in my opinion, two reasons," he said.

First, the business in high-class instruments, such as artists use, is, as everyone knows, not very extensive nor lucrative, and a good many of the people who engage in it can either not afford the expense of an exhibit here or do not care to incur it, because the material benefit to them would be insignificant at best. And as to cheaper goods, the manufacturers, much in the same position as to profits, are not out for glory, which they know they cannot get with their 'Schulmeister' fiddles and other articles of that grade. Besides, they, like the artistic makers, look for little or no increase of trade through the Ausstellung, and prefer to spend their energies and cash in different directions."

In justice to both branches of the business it must be noted, however, that there are some very creditable representations in "Gruppe XII."

Take, for instance, Oswald Möckel, with his fine collection of violins and 'celli, made after old models; it is a pleasure to examine workmanship and finish. The quartet of string instruments shown by him (model Antonius Stradivarius) is a particularly excellent creation. Praise for accurate lines and careful workmanship is also due Ludwig Neuner's exhibit of violins and 'celli.

Carl Schulze's assortment of fiddles and 'celli, constructed according to physical laws, fails to impress connoisseurs, at least those I found around his showcase, with the correctness of his science. At any rate, I think he might have been a trifle more successful with the specimens of his genius exhibited, as far as workmanship is concerned.

Otto Heinrichs seems to find more admirers with his "newly" invented "Schoosviolina" (lap violin), a combination of fiddle and zither. It is played with a bow, the body of the instrument resting on the lap of the performer, the neck on a table or stand in front of him. The idea of construction is not exactly brand new, but the shape of the instrument, its stringing, arrangement of the keys, and other details, also the musical result, show a considerable improvement over previous productions of a similar character.

That E. Rittershausen's flute exhibit is deserving of laudable mention I need hardly state; it is a matter of course. All his flutes, piccolos included, are, as is well known to artist and dealer, made after the Boehm system, and the 1000th flute, a beautiful specimen in silver, is among the collection displayed.

F. A. Schmidt, Jr., and C. F. Zetscha Sohn represent the brass instrument line very well, and can boast of elegance in finish and exactness in workmanship. I would have liked to have met some one with "blowing" proclivities so that I might have tested the correctness of the horns in their respective keys. Alas, there was no blower about, except—

Emil Heise's ocarina display receives his constant personal attention, and it was well worth the five minutes I chatted with that gentleman to learn something about the several novel and practical improvements he has under

way on ocarinas large and small. One of them purports the extension of the compass from one key to four, and consists of a cylinder with a slide at the thick end of the instrument. Another gentleman who always may be found near his stand is Mr. W. Roder. His firm is comparatively new to the trade, but, if I am not seriously mistaken in my judgment, it will some of these days become a factor in it.

The accordions and divers small instruments exhibited demonstrate two things, namely, that Roder is a thorough mechanic in his line, and at the same time a man of practical ideas and tastes. A mouth organ and a harmonica flute, with music holder, are the latest innovations of Roder. For both instruments he publishes a new and very simple method of self-teaching, which every American farmer's boy will hail with joy.

The pavilion of the Berliner Musik Instrumenten Fabrik-vorm, Ch. F. Pietschmann & Sohn, contains a sample collection of their numerous specialties, such as accordions, herophones, manopans, celestas, &c. I can safely omit comment on the merits of the goods since the American market disposes of a vast quantity of them every year. W. Helbig & Co. show their invention, the Mignon Harmonieux, the tone power and mechanism of which impressed me most favorably.

The exhibits of Franz Günther (violins and 'cellos), of Robert Effner (sundry instruments for circus, band and parlor use), I will pass without criticism, because I cannot say anything of moment about them. About the drum display of Heinrich Meisner I can only state that it is characteristic, on account of the several types of drums in use hundreds of years ago, and, furthermore, on account of the "Prinzantrommel," of which style the four oldest sons of the Kaiser have each one. Jos. Hornstainer's fiddles show accurate woodwork; the finish is horrible. Time is up.

Gustav Baumann, the director of the Philharmonisch Blas Orchester, has promised me to play the Washington Post March at 12 o'clock sharp, and as it lacks just five minutes of that time I must make a bee-line for his pavilion, if I do not want to miss the "treat." On the way I will tarry one minute to take —

Well, good-bye.

Yours sincerely, REINHARD KOCHMANN.

## "Crown" Pianos and Organs.

A "CROWN" to the organ that hails from the West.

And battles its way, till at last it's confessed  
By competent judges, to stand out alone  
In volume and sweetness and compass of tone,  
As well as in beauty and finish and taste,  
In which—in its various styles—it's enclosed,  
Above all competitors—grand compliment  
To the push and the skill of its maker, Geo. Bent.

And who that heard his pianos but owns  
That they rival the brightest and best in his tones,  
And stand as the peer, if not wholly the best,  
Where merit's acknowledged and judgment expressed.  
No matter what others are placed by their side,  
Or who is the artist whose votes must decide,  
It's a question of merit and hence the first place  
Is cheerfully given the "Crown" in the race;  
And money is always judiciously spent  
Which goes for pianos and organs to Bent.

## Compliments to Kranich & Bach.

MR. FELIX KRAEMER, the well-known general traveling representative of the house of Kranich & Bach, returned on Saturday from a most extensive trip embracing the whole United States, British Columbia and Mexico.

Taking into consideration the times and the general condition of trade, he has had a most extraordinary commercial trips. The very facts that Mr. Kraemer was continued on the road during all these months, and that his house felt that his labors were proving remunerative, are the best evidences of his success during the time when success is rare.

Mr. Kraemer returns rejuvenated and in splendid form, and will no doubt take a well earned vacation.

During his absence in Denver he invited the well-known pianist and virtuoso, Carlos Sobrino, to the warehouses of the W. W. Knight Music Company, to examine the Kranich & Bach pianos. As a result the following impartial testimonial was given by Mr. Sobrino—a testimonial which is of double value from the fact that he is not only a thorough artist, as a performer, but a rare judge of a fine instrument:

DENVER, Col., July 3, 1906.

Messrs. Kranich & Bach, New York City:

GENTLEMEN—I take pleasure in congratulating you on the beautiful grand piano which you have recently sent to this city, and which I had opportunity of examining in the warehouses of the W. W. Knight Music Company. I was really quite surprised at the fine tone and touch of this excellent instrument.

Yours very truly,

(Signed) CARLOS SOBRINO.

## Virgil Practice Clavier Move.

THE Virgil Practice Clavier Company is removing its plant to Steinway, L. I. Work was begun about July 1, and is being continued as rapidly as possible.

The machinery, which is the heaviest part of the movable plant, has been transported to the new factory, and the material and work in process will follow immediately. Everything will be in running order by August 1.

## Shoninger.

THE B. Shoninger Company is preparing for a bright autumn campaign in the sale of its pianos. New printed matter, introducing new styles, will be circulated, and unusual energy will be displayed in promoting the interests of not only the wholesale business but as well the New York branch, which is under the management of Mr. Rosenberg.

The Shoninger pianos are staple goods in the market, are well known to dealers, and command attention and consideration from the purchasing public.

## Note Registering Machines.

I VISITED several times the department of the exposition which is devoted to keyed instruments. By my reckoning there are 234 pianos, of which only 29 are grands, the others being in pianino form. The square piano seems to have perished, as there is no specimen of it. To speak plainly, I am sorry for this fact. Anyone who as thinker or poet in tones expects a visit from the muse ought to sit down neither to the grand nor to the pianino. One demands too much room, the other is too much like a piece of furniture to create inspiration. Where can you place your note book when you wish to fix or correct your thoughts? The pictures of all the creative masters, Haydn, Mozart, Beethoven, &c., represent those immortals at a square piano.

There is one thing I am very glad to miss. The *Berliner Signale* lately contained an advertisement under the heading of "Patents" that leads us to believe that once again a "device for the automatic notation of music played on keyed instruments" has been invented. A more useless work cannot be imagined. How much time, trouble, patience and money has been wasted for the last 150 years! Not a single "improvising machine" is to be found there at Treptow. We know the names of "composing machine," "pianograph," "melograph," &c.; the system is always the same whatever the instrument may be called, and however glowing the advertisements. A few notes on the subject may interest our readers.

In the year 1747 the English clergyman Creed, of the London Philosophical Society published a work entitled "A demonstration of the possibility of making a machine that shall write extempore voluntaries or other pieces of music, &c." About the same time Joh. Fried. Unger, of Einbeck (1745), hit on the same idea, and sent an account of his invention, with eight drawings, to the Berlin Academy in 1752. As nobody would undertake the expense of printing it, the account passed into oblivion. Hohlfeld, however, a very clever mechanic from Silesia, heard of the idea, and constructed several machines, and thus was regarded as the inventor. On the other hand, Unger issued a pamphlet, "Project of a machine whereby anything played on a piano is set automatically in notes" (Brunswick, 1774). In the *Revue Musicale* of 1828 Fétis mentions two such machines, one in August invented by Carey, another in September by Baudouin. In 1863 a teacher named Schmeil, of Magdeburg, produced his note machine at Berlin. In 1881 we read of a "composing machine" by a telegraph operator at Stuttgart, and in 1889 the Belgian Elewyk was mentioned as having spent thirty years on his invention. The "pianograph" of Captain Furze appeared in London in 1889, and not long ago an instrument for registering music was announced in Paris.

I know only Schmeil's invention. It worked quite accurately. It was exhibited in the Lodge in the Dorotheenstrasse, and there I met Tausig. He played a chromatic scale from below upward, with his own remarkable impeccable accuracy; the machine noted down the scale at once. Schmeil afterward gave me the interesting sheet, which I still possess.

WILH. TAPPERT.

The M. Steinert & Sons Co., the great New England firm of piano dealers, has recently taken the BRAUMULLER PIANO for its extensive territory.

The Jesse French Piano and Organ Co., the great Southwestern piano house has sold the BRAUMULLER PIANO for years and recommends them. What is satisfactory to such leading concerns should be to any dealer. Call on us and examine the

BRAUMULLER,

402-410 West 14th Street,  
New York City.





CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash Avenue, July 11, 1896.

**T**HE political excitement here is intense, yet not so absorbing that business is not being done in both the retail and wholesale way. It is a difficult thing just now to refrain from hinting at least at the political situation, but we must say that so far as the Chicago trade is concerned the members are almost universal in favor of the gold standard, and they are unalterably opposed to a silver basis, or a shell basis, or a brass basis, or any other old basis different from that of the civilized world.

This is not a question of party, it is simply a question of having some standard of value that in the present enlightened age can be depended upon; and one of the strongest evidences of a universal desire on the part of business men for the gold basis is the fact that of late a large proportion of the leases and agreements that have any considerable time to run make provision for payments to be made in the yellow metal. The danger in a government by the people was never more strongly illustrated than in the present instance, where a great political party which has always been known as a sound money party has been changed, or is likely to be altered, to a basis of value which will not be accepted by the most enlightened nations of the earth of which we are a part.

Business has increased in Chicago on account of the great influx of people caused by reduced rates of travel, but the increase is not attributed to the political delegates themselves. Even the piano business has profited by it, many instruments having been sold for out of town points.

#### Not Likely To Be a Sale.

Mr. Joseph Shoninger, who has just returned from a visit to the East, says in relation to the proposed Yale piano, which was intended to be a lower grade instrument, that he does not think his concern will continue the production, the main objection being the danger to the reputation of the Shoninger piano by the fact that a cheaper piano would be produced in the same factory with the Shoninger. He much prefers that the dealers who handle the Shoninger should buy their cheap grades from the low grade makers.

#### The Conover Music Company.

The Conover Music Company, of St. Paul and Minneapolis, Minn., is again brought to our notice by a visit from that successful manager, Mr. Theodore G. Fischel, who was here for several days recently on one of his periodical visits. Mr. Fischel reports business as good, his June reports showing a slight increase over May. That he has been surprisingly successful is shown by the fact that he has succeeded in making the Conover Music Company one of the houses in the twin cities that is of importance in the volume of its business, and it could even be stated in still more positive language, but such a statement would not be gracious, as it would involve a comparison.

Mr. Fischel has not had an easy time; the old house which was succeeded by the Conover Music Company was in bad odor, and it has been a difficult matter to secure the proper help, but it looks now as though the worst of his troubles are over, and with a return of business confidence when people will not fear to spend money for luxuries his task will be lightened.

The Chicago Cottage Organ Company is the chief party in interest in the Conover Music Company, and the men connected with the former named institution being satisfied speaks volumes for Mr. Fischel.

#### Story & Clark.

Mr. E. H. Story is East and is expected to return to-night. Mr. Melville Clark is attending to business and looking after the new residence which he has under construction out on Monroe street, near Ashland Boulevard. He will have an entirely original style of Story & Clark organ in his new house, which will be operated with a perfected system of electric blower. Like most of the other manufacturers, they are sending out goods, and are getting their money notwithstanding the present unsettled condition of affairs. This remark relates more particularly to their organ trade; their piano business continues to be as large as their facilities will permit; in other words,

they have no finished pianos on hand which they have not a place for.

#### Opening of the Organ at the Great Northern.

The Great Northern æolian orchestra, located in the rotunda of the hotel, built by the Farrand & Votey Organ Company, of Detroit, Mich., was formally opened last Wednesday evening, and afforded great pleasure to the many guests, and satisfaction to the builders of the instrument, as well as to the enterprising business manager of the hotel, Mr. Eden. The detail description of the instrument was given in one of our former issues, and in brief will say that it consists of two manuals and pedals with an æolian attachment. It can be played either from the manuals or by the æolian system. The air is supplied by means of a fan blower run by a 6 horse power electric motor located in the basement, and regulated to the required pressure by the reservoir located in the body of the instrument. The instrument is manipulated and played by electricity, a cable 120 feet long connecting the detached key desk with the instrument proper.

The builders deserve the highest credit for this scientific development of the organ builder's art. Thousands of people are made happy daily by the musical strains of the nearest possible imitation of a large orchestra.

The instrument is manipulated by Mr. Orla D. Allen, of Detroit, Mich., who will remain here for two months.

#### Personals.

The members of the trade who have favored Chicago with their presence the past week have not been as numerous as might have been expected, still there has been quite a sprinkling of them. Among them we may name Mr. S. B. Kirtley, of Columbia, Mo.

Mr. Orla Davis Allen, the organist from Detroit, Mich., who initiates all the Farrand & Votey organs and who was here to operate the new organ just placed in the Great Northern Hotel.

Mr. E. S. Wilson, of Oshkosh, Wis.; Mr. W. M. Robinson, of Minneapolis, Minn.; Mr. W. H. Poole, of Boston, Mass.; Mr. Chas. H. Becht, of the Brambach Piano Company, of Dolgeville, N. Y., were all here.

Mr. James K. M. Gill has returned from the East. Referring to the probability of his forming a company for the purpose of buying the Schiller plant at Oregon, Ill., he said: "What could be the sense of buying a plant in the West at 100 cents on the dollar when there are plenty in the East to be had at a reduced valuation?" He also said he would not at the present time consider any manufacturing scheme.

Mr. E. S. Conway, of the W. W. Kimball Company, has just returned from Buffalo, N. Y., and met while there Mr. P. J. Gildemeester, of New York. Some conversation ensued between them in reference to a deal for the entire product of the Gildemeester & Kroeger factory, but nothing came of it, as they could not agree on prices. That is only natural—one is a manufacturer, and the other knows he can dispose of the remaining Gildemeester & Kroeger pianos to dealers on better terms than a manufacturer would be willing to pay.

Mr. Felix Kraemer, who has just returned from Mexico, stopped off in Chicago just one day on his way home. He has done some good work for the Kranich & Bach piano, placing quite a number with leading agents.

The Bailey Brothers, of Shelbyville, Mo., were in the city. These gentlemen are cash buyers, and necessarily good dealers.

Mr. E. H. Sherman, of Butte, Mont., was in the city.

Mr. R. O. Atherton, of Shelbyville, Ill., was a visitor here.

Mr. S. B. Waggoner, one of the representatives of the Chicago Cottage Organ Company, with headquarters at Knoxville, Tenn., was here, and reports having had a fair business, mostly on a cash basis. He will open a store at that point.

Mr. Carl Hoffman, of Kansas City, Mo., writes us a letter in which he says a mistake was made in our announcement that he has closed his Leavenworth store.

Mr. B. L. Curtiss, for sixteen years connected with Estey & Camp, has severed his relations, and will take a trip to the Pacific Coast before making any arrangements for the future.

#### Edwin S. Conway.

**E**DWIN STAPLETON CONWAY, the secretary and manager of the great W. W. Kimball Company, of Chicago, the leading piano manufacturing company of the world, is, with all his varied tastes and activities, known, and we are inclined to think that he would prefer to be known, as one of the best business men of Chicago. The director of one of the largest business enterprises in this great centre of business activity, its splendid instruments of music making melody in the home and concert room almost throughout the civilized world, and the name of Kimball a guarantee of the excellence of the piano that bears it, Mr. Conway is proud of the magnificent success which the house which he has so long managed has achieved.

While prominent in the councils of the Republican party in Chicago and Cook County, while a public spirited citizen whose name is connected with nearly every movement that promises good for society, while conspicuously connected with social and fraternal organizations, and while really an orator whose voice is frequently heard upon the platform, to the delight of audiences, his love is for his splendid business, and his delight is in the belief that he is a Chicago business man who stands well in the commercial circles of the great city.

Edwin S. Conway is certainly one of the most pronounced factors in commercial Chicago. He is a brainy man, who will brilliantly acquit himself in any position that he may assume. He is a tactful man, with an unusual endowment of good, common, practical sense, who can harmonize unharmonious conditions and direct them into practical results. As an organizer of business, political and social forces he has few equals and hardly a superior. His success in his business would indicate this, even if he had never given practical illustrations of the fact. In the management of his vast business, in his political activity, and as the head of social and fraternal organizations he has been a power in directing toward the achievement of desired purposes.

He is a man whose personality makes a deep impression and wins confidence. Frank in his intercourse with all men, honest in purpose, courteous in his manners, and yet as firm as the mountain in the declaration of what he believes to be right, he wins friends and retains those whom he wins. He is a whole souled man, and it is not possible to describe a man in a better light than by the use of such a term. His sympathies are as broad as the human race; his fidelity to the principle of universal brotherhood is unimpeachable; his loyalty to the republic is evidenced by his loyalty to the doctrines of the Republican party, which he sincerely believes is the party that will perpetuate our beloved institutions, and his manhood, clear cut, magnificent manhood in all the relations of life, is an admirable illustration of the highest achievement of man socially, in business, or in politics.

Mr. Conway is a native of Ontario, Canada, and yet is thoroughly an American, as the term is applied to one who is born in the United States. His parents went from Syracuse, N. Y., to Canada early in the forties, and our subject was born there in 1850. In 1866 his parents returned to the United States and settled in Ripon, Wis. Later they went to Lake City, Minn., and Edwin received his primary education in the public schools of that place. Afterward he spent three years at the Wesleyan Seminary, Eau Claire, Wis. In 1871 he began selling pianos and organs for Mr. Kimball. In 1873 he began traveling as general agent for the sale of their instruments in Wisconsin, Minnesota, Iowa and Michigan.

In 1875 his marked business ability was so prominent that Mr. Kimball made him manager of the wholesale business of the house, and he occupied that position until 1882, when the business was incorporated and he was made secretary of the company and general superintendent of the business, the important position which he now fills. Probably no man in this line of business is so fully informed as to the requirements of the business and as to the merits of a piano or organ as Mr. Conway. He has grown up in the business; his education is one of experience in this extensive piano and organ house. There is no detail of the business with which he is not so familiar as he is with his alphabet, whether as to the construction of the instrument or the general management of its sale. It is this familiarity

#### Factories.

THE BALDWIN PIANO,  
GILBERT AVENUE, CHICAGO, ILL.

THE ELLINGTON PIANO,  
BAYMILLER AND POPLAR STS., CHICAGO, ILL.

THE VALLEY GEM PIANO,  
BAYMILLER ST., CHICAGO, ILL.

THE HAMILTON ORGAN,  
FERRY STREET, CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.



on the part of the manager of the house with all that pertains to the business that has materially assisted in making the Kimball piano and organ the leading instruments of the country.

His activity in politics is the patriotism of a business man. He could have office if he wished it, but his political purpose is not of a selfish character. He is in politics because he believes the citizen and the business man should consider themselves important factors in popular government. In all activities outside of his business he is prompted by a public spirit, a sincere desire to promote the interests of the public. In accordance with this spirit he was for six years president of the Cicero town board, but after this long service concluded that he had done his duty in this respect, and resigned two years before the expiration of his term, in order to give more attention to his business. He is now president of the Cicero Water, Gas and Electric Light Company, which office he has filled for eight years and which under his management has been a great success, both as a business enterprise and as a benefit to the public. He has been a resident of Oak Park since 1875—a part of the town of Cicero—and has been intimately connected with the progress of that suburb in all lines. He is a life trustee of the Schoville Institute of the town.

Perhaps as passionate a love as he has ever entertained for anything, outside of his business, his family, and his country, has been his love for Odd Fellowship and its magnificent work for humanity. His whole nature is so broad and sympathetic that a work like that of the Independent Order of Odd Fellows appeals to him with irresistible force. The fundamental principles of the order, "visit the sick, relieve the destitute, bury the dead and educate the orphan," are an epitome of the sentiments of his heart. He is a devoted exponent of these principles, and has never begrudged the large amount of time and energy that he has consecrated to their advancement. He has been grand master of the State, serving during the World's Fair year, and there never was a more able, more energetic or more successful head of the order. He was elected grand representative to the Sovereign Grand Lodge in that year by acclamation, and in 1895 was re-elected to the same office. He is now chairman of the important committee of finance of that body.

No man did more to establish the Odd Fellows' Orphans' Home at Lincoln, Ill., than he did, and no man has been more liberal in support of the splendid institution that is training the motherless and fatherless children of Odd Fellows into useful manhood and womanhood. He is a member of the Union League Club and second vice-president of this influential organization. He is also a member of the Chicago Athletic Club; and speaking of athletics, he is personally of handsome and athletic build, with the vigor that enables him to stand an immense amount of hard and continuous mental or physical labor. He is widely traveled and widely read, and is a man of very broad intelligence.

Mr. Conway has always been a Republican. His father

was a Whig. As a practical politician he would now make an eminent success, but, believing that he could not do conscientious duty as both politician and business man, he chose the latter and has thrown away many good opportunities of political preferment that he could easily have enjoyed. While not a politician in the ordinary sense, he deems it his duty, as well as any other, to work for the best interests of his party and the public by placing honorable men in public places and in serving in the profitless places that the machinery of his cherished party may demand. He served as a member of the county and State central committees, and at present is a member of the county central committee. He was elected a delegate to the National Republican Convention in St. Louis in 1896. He was also named as the successor of the late W. J. Campbell on the Republican national committee, and would have been elected if he had consented. Mr. Conway was married December 25, 1871, to Miss Sarah J. Rogers, of Mauston, Wis., a very accomplished lady. They have three children: Earle E., now a traveling salesman for the W. W. Kimball Company; Carl C., who will graduate at Oak Park High School in 1896 and enter Yale in September of that year, and Sibyl Sara.—Exchange.

### Weaver Organ and Piano Company.

THE high commercial standing of the Weaver Organ and Piano Company, of York, Pa., has been commented upon often in these columns in connection with the reliability of its goods. There is no concern in the country which stands higher in both features, and the following communication, under date of July 8, is suggestive of a prosperity almost phenomenal under the conditions which have been in existence for so many months past.

The company says:

YORK, Pa., July 8, 1896.

The Musical Courier Company:

Your favor of the 1st received, and we inclose herewith copy for a few changes of our advertisement. Will send you more in a short time.

Our semi-annual meeting will be held on the 10th. We will declare the usual semi-annual dividend of 3 per cent. It will be the first regular meeting since the death of our president, Mr. J. H. Baer. A short time ago, at a special meeting of the directors, we elected Chas. F. Baer, son of our former president, and who is now the senior member of J. H. Baer & Sons, bankers, as a director of our corporation. Our organization now stands as follows: M. B. Gibson, president and director; W. S. Bond, secretary, treasurer and director; Chas. F. Baer, director.

We have done almost twice the volume of business up to July 1 that we did in the first six months of 1896. Our Lancaster branch is doing a good business. Mr. R. E. Hamme, the manager, is an energetic man, and is building up a good trade in this neighboring city.

We are just opening new warerooms at 1319 North Sixth street, Harrisburg, Pa., with H. I. Shank as manager. He will handle Weaver organs, Blaisius & Sons, Bush & Gerts and Albrecht pianos. Our Mr. Gibson will take his entire family to Asbury Park next week, to remain two weeks. Yours very truly,

WEAVER ORGAN AND PIANO COMPANY.



BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon street, July 11, 1896.

THE principal occupation of the trade this week has been trying to keep comfortably cool.

The political situation has been the main topic of conversation.

Those who were waiting for the presidential nominations in order to see business revive immediately are now waiting for the election; after that they will probably wait for the inauguration.

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Mr. Karl Fink has been in town during the greater part of the week.

\*\*\*

Mr. Winthrop A. Harvey has gone to Bar Harbor on his yacht.

\*\*\*

Mr. Leopold Bellak, with his bride, came over from Philadelphia for a few days the early part of the week. On Monday Mr. P. H. Powers, of the Emerson Piano Company, took them for a drive about the city and suburbs.

\*\*\*

Mr. W. D. Barringer, of Phillips & Crew, Atlanta, Ga., was a visitor to Boston during the week.

\*\*\*

The Boston Herald prints the following story about Mr. A. L. Bailey, the piano dealer, of St. Johnsbury, Vt.:

WASHINGTON, D. C., July 8, 1896.—A knowledge of the gold brick game has come to President Bailey, of the Citizens Savings Bank and Trust Company, of St. Johnsbury, Vt., by the painful teaching of experience. Strangely enough the same kind of bricks, the same good-natured Indian and apparently the same actors throughout appear in the case which appeared in a recent case in Connecticut.

It was the request of Representative Grout, in the letter of introduction which he wrote to Secretary Carlisle for Mr. Bailey, that the facts be kept a secret if the trusting bank president had been deceived as to the value of the bricks. This injunction would have been obeyed by the treasury officials but for the fact that the whole story was ferreted out and made public when the party called yesterday at the Philadelphia mint.

Secretary Carlisle received a call on Monday from Mr. Bailey, a Washington friend and a lady, who brought with them two big bricks which would have been worth from \$25,000 to \$30,000 if they had been of gold. They were referred to Director Preston, of the mint bureau, whose trained eye detected the fact that the borings shown him were nothing but brass. President Bailey declared the bricks had been tested by a chemist in Connecticut and a government assayer in Springfield, Mass.

These were the same characters who figured in the Connecticut case, but the Springfield man, who goes by the name of Pond, is not a government assayer, and there is no such official in Springfield.

Director Preston could hardly repress a smile as he heard the story, and especially when Mr. Bailey's fair companion reverted to the Indian, who claimed to have dug the gold in Arizona and to be ignorant of the guile of civilization.

"He was such a nice Indian," said the lady, and she went on to tell how she had been awakening the sparks of

## DO YOU SING Soprano, Alto, Tenor or Bass?

Whatever your voice, ALL music written, for whatever range, is exactly suited to it, **Played as Written**, by use of the



BOSTON AGENTS: OLIVER DITSON CO.

**Chordephon!**

**Sensational Novelty!**  
**"CHORDEPHON."**

A MECHANICAL ZITHER, with circular interchangeable metal note disks. Can be played with a crank or with a clock work which also can be used as a driving power for children's toys, &c. The only mechanical Zither fully equaling the Concert Zither in sweetness of tone and perfect rendering of sentimental as well as lively music. Produces correct and smooth music, unlike the various "Accord Zithers," where accords and melody are heard separately and successively. Vibrations of the strings are regulated by a most ingenious mechanism of dampers. Keeps in tune as well as a piano. Patented in most countries.

CLAUS & CO., Fabrik Mechan. Zithern,  
LEIPZIG, GERMANY.

THE  
**Merrill Piano**  
HAS COME TO STAY.  
118 Boylston Street,  
BOSTON.



ADMIRERS of the **A. B. CHASE** Piano often ask where it is made. The appended map shows it to be in the very centre of the richest and most densely populated part of our country.

Fifty millions of people, or five-sevenths of the entire population of our country, live and do business within a day's ride, by rail, of Norwalk, Ohio.

Ohio men and manufacturers have long taken highest rank wherever known. The coming President of the United States, **WILLIAM MCKINLEY**, is an Ohio man.



IF wonderful improvements, present perfection, popular praise and prominent position are any prophecy of the future, the **A. B. CHASE** Piano, an Ohio product, is destined to occupy a leading position in the field of music.

As prudent politicians hasten to get into the McKinley band wagon, so will prudent dealers hasten to ally themselves with the . . . .

**A. B. CHASE PIANO.**



intelligence in his childlike mind by teaching him how to read and write.

Director Preston finally sent the party to one of the universities here, where an ignorant subordinate told them the bricks were 75 per cent. gold. The chief chemist of the university, a Massachusetts man of the highest rank in his profession, was very much incensed to-night when he learned how his ignorant subordinate had innocently lent his aid to the Indian and his gold brick. The Vermont party were in high feather after getting the opinion of the assistant chemist, and made up their minds Director Preston was an illustration of Democratic incompetency in office.

Mr. Preston smiled more than ever on their second visit, and sent them over to Philadelphia. The newspaper men there and the men in the assayer's office are accustomed to a gold brick visit of this sort every few months, and they quickly caught on when President Bailey and his party came in with the heavy bricks carefully wrapped and held with gingerly care. The mint officials, of course, found the bricks to be of pure brass, and President Bailey left for home a sadder and a wiser man. He did not state while here the full extent of his interest in the bricks, but guardedly admitted that he had loaned some money on them. The Citizens Trust Company will probably be left in possession of the security when the notes mature, and will be compelled to charge the amount of the loan to profit and loss.

ST. JOHNSBURY, Vt., July 9, 1896.—The *Herald's* special about Bank President A. L. Bailey's alleged connection with a gold brick swindle greatly interested St. Johnsbury people, and *Heralds* all sold at the news stands within fifteen minutes after their arrival.

A *Herald* correspondent to-night saw President Bailey, who pronounced the story untrue, so far as it represented him as being the victim. The man victimized, it appears, was Andrew I. Bailey, a Canadian, who met A. L. Bailey en route to Washington, tried to claim relationship and induced President Bailey to go with him to the Treasury Department. Mr. A. L. Bailey's trip to Washington was purely of a business nature.

The statement that the Citizens Savings Bank was involved in any way in the swindle was untrue. None of the bank officers, in fact, except Mr. Bailey, knew about the matter until they read the *Herald's* story.

### Current Chat and Changes.

The Hagerstown Organ Manufacturing Company, Hagerstown, Md., was organized July 7 with L. M. Watkins president, Daniel Bragunier treasurer, and John W. Feldman secretary. The capital stock is fixed at \$5,000, to be increased when necessary.

Victor S. Flechter, recently convicted of having in his possession the Bott Stradivarius, and who is out on bail pending an appeal, will be examined in supplementary proceedings when he returns from Cincinnati. Lawyer Neumark, of No. 223 Broadway, representing Polack & Goldstone, got judgment for \$45 July 10 against Flechter, due for bow hair. The records show that Flechter transferred all his possessions to one Abrahams.

E. A. Aldrich, of Lexington, Ky., has moved from 133 East Main street to 71 East Short street, opposite the Le-laud Hotel.

M. M. Harris, of Los Angeles, Cal., has gone to Boston to purchase machinery with which to enlarge his present plant for manufacturing organs.

Mrs. E. Van Schaack has been appointed agent for the

Story & Clark pianos and organs at Van Meter, Ia., by the State manager at Des Moines.

The reorganization of the Brett Piano Company, of Geneva, Ohio, has been effected. The capital stock is placed at \$50,000. It is said they will soon commence the manufacture of pianos.

John W. Hines, manager of the Farrand & Votey Organ Company's works in this city, sailed for Europe last Wednesday by the steamship Germanic in the interest of his house.

Hammacher, Schlemmer & Co. secured on Thursday last a judgment for \$639.50 against David Prince, Jr.

An attachment has been issued against A. L. Bancroft, of San Francisco, for \$9,600.

Edward C. Matterson & Son will open piano and organ warerooms in San Francisco, Cal., early in August.

Mr. Robert A. Keiser, of Charles H. Ditson & Co., will sail for Europe to-day on the Ems.

Mr. C. Falk, Asheville, N. C., has taken possession of a handsome new store on North Main street.

John Thompson, Connorsville, Ind., who handles the Bauer piano for a leader, was in New York last week.

E. Lambotte is opening a handsome music store in Salina, Kan.

B. G. Stenhouse will open piano warerooms in Hannibal, Mo.

A. C. Herrmann has sold his music business in New London, Wis.

Ralph Granger will open very handsome new piano warerooms in Los Angeles, Cal.

The music store of S. J. Cummings, Bar Harbor, Me., has been turned into a jewelry store.

A new music store will soon be opened in the Opera House building, Guelph, Canada, by Mr. E. Hunt.

George C. Harris and George L. Smiley, of Quebec, Canada, will soon open handsome warerooms in that city.

The firm of John Shaul & Sons, dealers in pianos, organs and small musical instruments, Amsterdam, N. Y., have been succeeded by Fay Shauls.

William Robinson, of Minneapolis, Minn., has begun a suit against the Nathan Ford Music Company, for \$404.63, which he alleges is due him for back salary and commissions.

Thompson & Leonard have opened their new piano and organ warerooms in Brockton, Mass. The event was signalized by the distribution of a large number of pretty souvenirs.

W. W. Putnam, of Staunton, Va., has purchased a factory building, and will commence the manufacture of organs, and is now in the market for the necessary machinery to equip it.

E. R. Mathews, who was vice-president of the N. P. Curtice Music Company, Lincoln, Neb., has organized the Mathews Piano Company in that city.

A deal has been consummated by which the Cornwall & Patterson Manufacturing Company, of Bridgeport, Conn., have become the owners of the piano hardware manufacturing business carried on by Knapp & Cowles.

The L. Manasse Company, of Chicago, has been incorporated, with a capital stock of \$100,000, for the purpose of manufacturing musical instruments. The incorporators are George N. Lyman, Fairfield Morgan and Nathan Manasse.

M. J. Benbow & Co., who dealt in pianos and small musical instruments in Canton and Lenoir, Tex., have sold their business to Mr. Belton Joyner.

The copartnership existing between W. T. Morrison and D. H. Sisson, who have conducted music stores in New Amsterdam and Gloversville since February, 1895, has been dissolved, Mr. Sisson retiring. The Gloversville store will be disposed of to parties in that city, but Mr. Morrison will continue the store in New Amsterdam at No. 9 Market street, of which he now becomes sole proprietor.

**WEAVER  
ORGANS.**

Weaver Organ and Piano Co.,  
YORK, PA.

Musical,  
Durable,  
Trustworthy,  
Attractive,  
Profitable.

### Agents Delighted.

"Our agents are delighted with your actions." "The pinning is done with nicety." "No sticky action since using yours." The above are extracts from a letter recently received from a prominent manufacturer commending the **Roth & Engelhardt** Actions. Made at St. Johnsville, N. Y.

# "CROWN."



**PIANOS.**

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



MADE AND SOLD TO THE TRADE ONLY BY

**GEO. P. BENT.** COR. WASHINGTON BOULEVARD AND SANGAMON STREET, **CHICAGO.**



**ORGANS.**

The Most Modern and Salable Reed Organs now on the market.



# NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,  
BOSTON.

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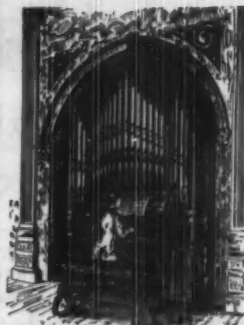
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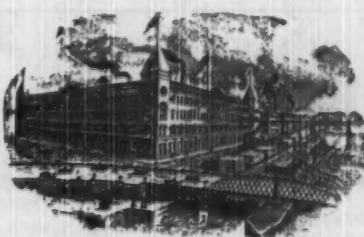
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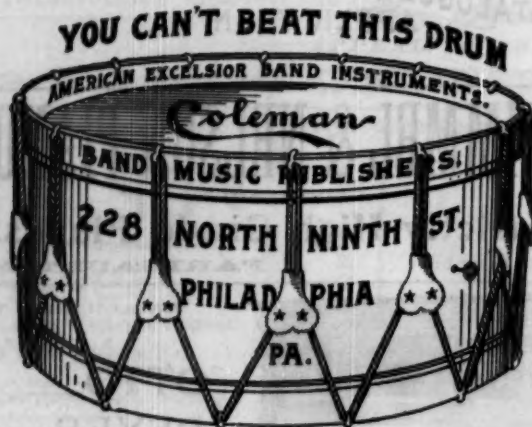
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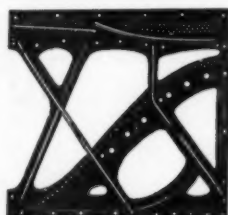
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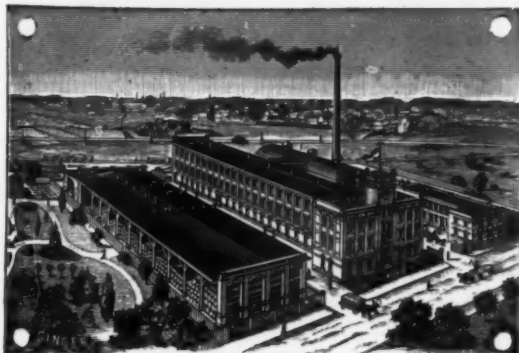
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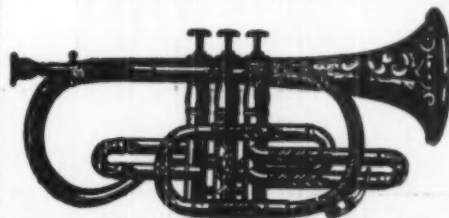
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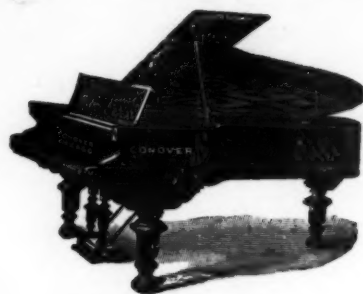
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